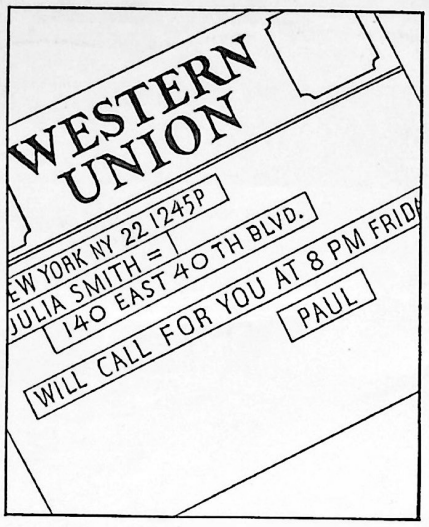
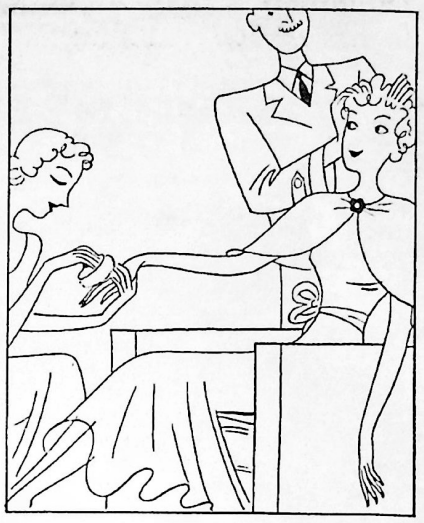
2 36 NL22266
MRS G H COLLINS
R 2
MONROE WASH

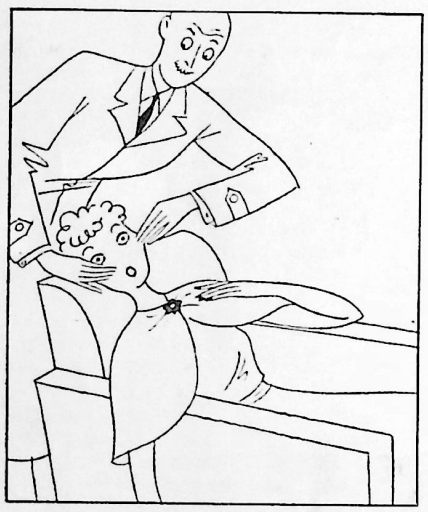
HOME ARTS

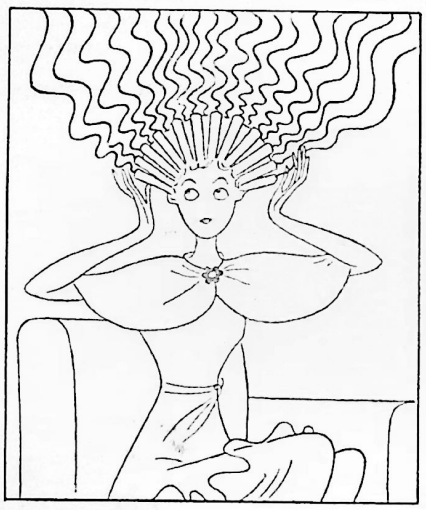
SEPTEMBER 1935 NEEDLECRAFT TEN CENTS

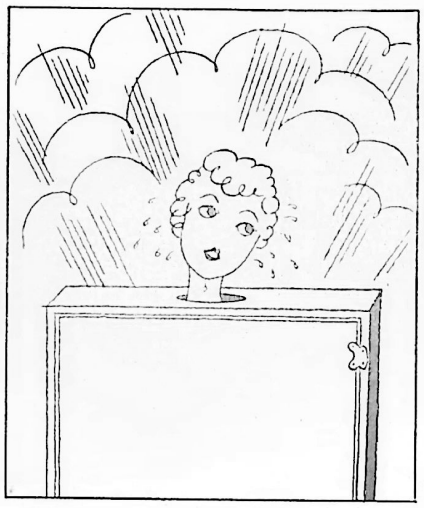
WOULDN'T YOU THINK SHE'D KNOW BETTER?

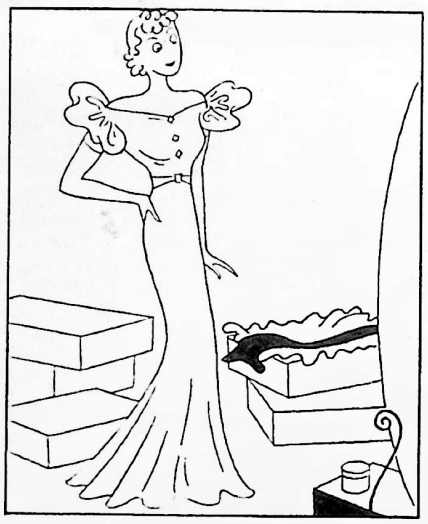


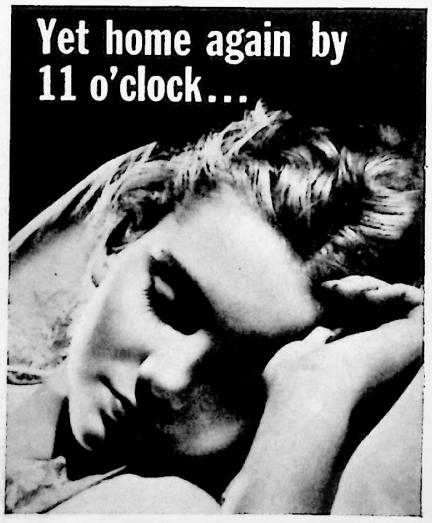


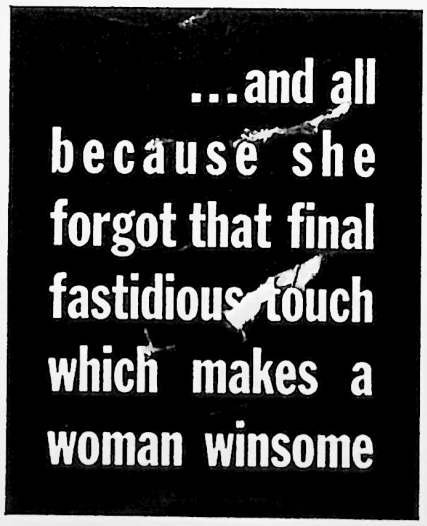












Our Twenty-sixth Birthday

WITH this, the September issue of Needlecraft, we celebrate our twenty-sixth anniversary, and cannot restrain a feeling of pride at having attained an adult age in the big family of American magazines. Never was a birthday without reminiscences, so we today go back over the years to that first issue of Needlecraft in September 1909, which was welcomed by scores of "charter subscribers," eager for the first glance at the new magazine. We are wondering how many of those initial subscribers have kept intact their file of each issue, and it would make us so happy to hear from those who have been with us all these years, and those who have been with us a lesser number of years, and to welcome their suggestions as to changes and improvements, for nothing could be more helpful in developing our magazine into the sort of periodical we each and every one wish it to be — a friendly visitor whose coming is eagerly awaited each month for its cheer, its sane counsel, and its practical suggestions and instruction in everything which touches upon the creation and orderly maintenance of the home, never forgetting the arts which serve to make that home beautiful, attractive and beloved.

And was not this exactly what Needlecraft set out to do on that day in September 1909, when it made its bow to the readers of America. Lest you have mislaid your copy of Volume I, Number 1, let us quote to you from the Editor's "Greeting" which appeared in that first issue. "With all our hearts we believe that Needlecraft has a mission — a mission that will make it welcome in every household throughout the length and breadth of our big, glorious country. We believe it supplies a demand, fills a real want, and is the embodiment of a practical, helpful purpose. If this is true, Needlecraft is sure to record the largest and best success possible to any publication; and that it is true, the hearty response of thousands to our appeal for 'charter subscriptions' bears strongest evidence .... Needlecraft will be published first, last, and all the time in the interest of 'the woman who does things.' "

Today, the fact that Needlecraft is welcomed each month by seven hundred thousand readers amply demonstrates the realization of the ideal which animated those first issues, and which has continued through the years to prompt and direct the policy of our editors and publishers. And now, to commemorate this, our twenty-sixth anniversary, we are introducing two entirely new departments with the hope that they will not only add to the interest of our readers, but will prove practically and permanently helpful. The first of these will bring to you each month new ideas in the realm of modern appliances and labor-saving devices, and the second will endeavor to teach mother and daughter how to best maintain and preserve their personal charm and appearance. Both these departments will be conducted by authorities on their respective subjects, and it is sincerely hoped and anticipated that both will form a welcome addition to our magazine.

More than this, we want each and every reader to feel that the editors are here to serve and assist you with the problems you may have, and that they are anxious to hear from you at all times, particularly when any suggestions occur to you which may improve and make more helpful the various departments of our magazine. Do not fear to criticize, for constructive criticism was ever a loyal friend and teacher. Only by our mistakes, as seen by others, can we grow; so, as one friend to another, let's have your letters, whether in praise or in criticism. We value your counsel and suggestion highly — of that you may be very sure, for you alone know what you want to see in Needlecraft, and whether we are giving it to you.

You will also note that in this issue the name "Home Arts" has been given greater prominence in our cover title, which is intended only to indicate the broadening of the scope of Needlecraft's field, especially by the present addition of two new departments and the probability of others equally helpful in issues to follow. The change does not in any sense mean that we shall lessen in any particular the attention which has always been devoted to that most important and popular art — that of needlework. We shall endeavor, as in the past, to bring you each month everything which is new, interesting and practical in the needlework line; and again let us urge that we welcome your suggestions always as to what you would like most to see in the columns of Needlecraft. We trust that during our twenty-seventh year we shall so please you as to merit your support, your interest, and your affection.

Just to Know

Just to know that Thou art near,
Father of us all;
Just to know that Thou wilt hear
When in faith we call;
Just to know that every day
Is a brand new start;
Just to know that kindliness
Is life's highest art.

Just to know that everywhere
Men are brave and true;
Just to know that happiness
Is the heart's full due;
Just to know that we may live
In Love's security;
Just to know these simple truths
Is enough for me.

— *Vivian Yeiser Laramore*

True Humanitarians

TO read of any movement which consistently endeavors to make brighter and better the lives of others always provides an extra tug at our heart-strings, and it was with keen interest and enthusiasm that we noted the accomplishment of the Loyal Order of Moose, as outlined at their recent national convention, the forty-seventh, in fact, that they have enjoyed. Two monuments stand out as a result of the concerted effort of their membership throughout these years.

The first is Mooseheart in Illinois, where thousands of little ones, handicapped by the untimely death of their fathers, are given the opportunity for education in head and heart and hand. Best of all, Mooseheart is not conducted like the average institution for orphaned children, for wherever practical, mother comes right along too if she is living, the idea being that separations are unfortunate many times for both parent and child. Since its founding in 1913, a total of seventeen million dollars has been invested in Mooseheart, and a million a year is contributed for its upkeep. This gives us some idea of the extensiveness of the work accomplished; and the members of the order are proud to point to the fact that they have sent to the universities of America some of the very best students received at these institutions, as well as sending yearly into the crafts and industries some of their most brilliant young men and women. Without the opportunities extended to these young people by Mooseheart, their entire lives might have been completely hampered and dwarfed, to say nothing of the loss of happiness which is each little one's birthright.

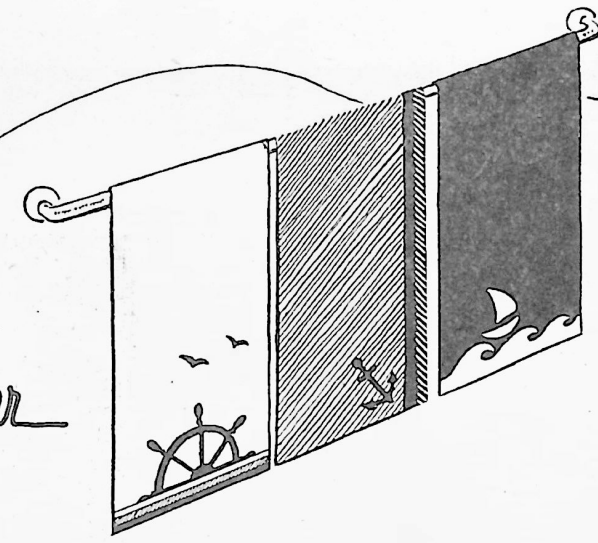
Not many years ago, President Roosevelt, then Governor of New York, enrolled as a member of the New York City lodge of Moose, and his description of Mooseheart paints a very clear picture of what is being accomplished. He says, "When you take the underprivileged child who has had no chance of training, or for an education, and give him the chance he has lacked, you are saving future generations several times the cost of the work. The work of the Moose at Mooseheart is part of modern civilization. There are millions of men and a good many women who have a new idea of the individual's duty to the community through the fraternities of America. Nowadays we take care of the orphans and the underprivileged children, and take them to many places where they can have help and opportunity — of which Mooseheart is the chief of all the nation."

Nine years after the establishment of Mooseheart, Moosehaven became a reality, aspiring to do for the elderly what the older institution does for youth. One of the chief aims of Moosehaven is to get away from the notion that it is an institution in any sense of that word. Rather is it a cooperative establishment where there are comfortable apartments for single residents or married couples, as needed. The object of Moosehaven is to wipe out that haunting fear of poverty and want in the evening of life, and on its wide acres and in its shops it provides for these elderly people a wide variety of opportunity. If they are able to work they do so and they are paid for their effort.

The entire program covering the activities of the Loyal Order of Moose is based upon a unified effort to lighten the burden of the other fellow; and as one of its ex-officials said at the recent convention, "If there was ever a time when the principles of fraternity, with the recognition that we are all members of one great family, were needed, today is that time. We have shown the way at Mooseheart. From fifteen to twenty nations come there every year to study its methods. There are thirty-five million neglected children in the nation we call the civilized world. They are feeling the leavening effect of the doctrine of love and kindness and affection which we are teaching at Mooseheart in dealing with the neglected child." Isn't it an inspiring spectacle for each of us, — this organization of men and women banded together for the sole purpose of making life a little better, a little sweeter for others, and are we not all proud of their accomplishment, whether we have been fortunate enough to share in it or not? At least we can cheer them on by our sincere approval and admiration for the good work they are directing.

NEEDLECRAFT MAGAZINE, September, 1935. Vol. XXVII. No. 1. Published monthly by Needlecraft Publishing Company, Augusta, Maine, and New York, N. Y. Entered as second-class matter August 17, 1909, at the Post Office at Augusta, Maine, under Act of March 3, 1879. Copyright, 1935, by Needlecraft Publishing Company, and Trade-Mark registered in U. S. Patent Office. All rights reserved. SUBSCRIPTION - PRICE: 50 cents per year in the United States; $1.00 per year in Canada and other foreign countries. Subscribers are notified of expiration of subscriptions by receiving the last copy with "Your subscription expires" printed on the wrapper and by an orange card enclosed in the magazine. Use the card immediately; for all subscriptions are stopped promptly at expiration unless renewed. Subscribers must give four weeks' notice of any change of address, stating old as well as new address. ADDRESS all correspondence to Needlecraft Magazine, 15 Chapel Street, Augusta, Maine.

News Flashes from A Needle-Minded New Yorker



THE path of the needle leads hither and yon through the myriad suggestions for home and dress decoration to be found in metropolitan shopping centers.

At this season shop windows teem with hints for freshening the fall wardrobe, and novelties that have attracted for summer use have been supplanted by none-the-less interesting accessories of a more conservative nature that warrant the more constant wear given one's winter clothes.

In its Fifth Avenue windows a leading specialty shop is featuring tailored, fitted jackets of necktie silk patterned in Persian designs on dark grounds. These are worn with plaited skirts of plain material in the background color. For the warm days that will still be with us they provide a splendid costume to be worn without a topcoat, yet they are so snug and well fitted that they can later on be worn under winter coats. Worn in connection with a long skirt or full pajamas they will also make nice house coats for hostess costumes. They are the kind of jacket that is not dated by a fashion trick and will be found useful for many occasions.

Another Avenue window has been showing bathrobes made of dark red, blue and green terry cloth that are particularly nice for the girl going away to prep school or college. They have white collars and cuffs, wide white cotton rope makes the tie belt and a finer cord is buttonholed down with stitches about a quarter of an inch apart to form a scroll monogram. This decorative touch is something any girl can do for herself to suit her own personal fancy.

Decorative embroidery is also appearing on knitted blouses. The third figure illustrated is wearing such a blouse with a narrow standing collar and two bands down the front embroidered with checks of contrasting color, the stockinette stitch of the body of the garment providing a guide for the embroidery.

A pocketbook of quilted fabric shown in one of the fine bag shops has a splendid suggestion for the mounting and finish that is always such a problem with the homemade bag. It is closed with two bound buttonholes in the flap to buttons sewed to the inner side of the pocket half of the bag, and a zipper is attached inside to make it a really safe pocketbook. This bag might be made of silk, velvet or wool and can be given extra stiffness with a layer of crinoline between the outside and the lining. There are many good-looking buttons manufactured today that will give such a bag individuality. A brown wool bag with nut buttons would be charming for fall use. Or a dark bag with a colored lining might have colored buttons to match the lining.

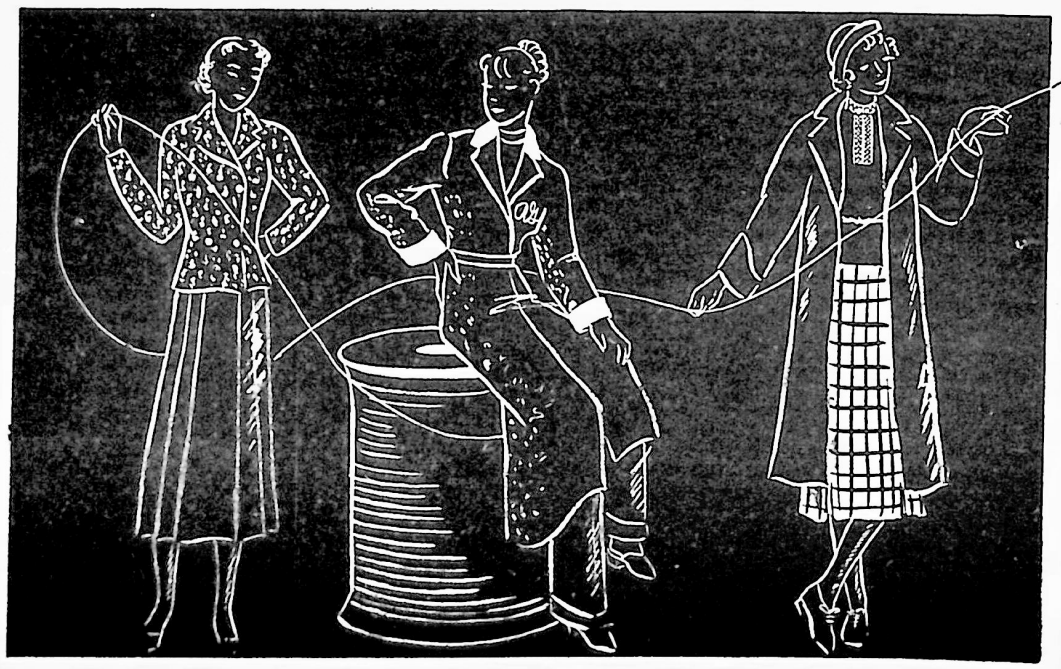
At a garden club fete near New York, where there were many smartly dressed women, I noticed that the most becomingly dressed women wore cardigan sweaters with tweed skirts that matched in color, and white or ivory tailored blouses rather than twin sweaters. One Fifty-seventh Street house has shown this type of blouse with a bosom front of tucks machine-stitched in black scallops, as in the illustration. This treatment offers a happy aid to the laundering problem.

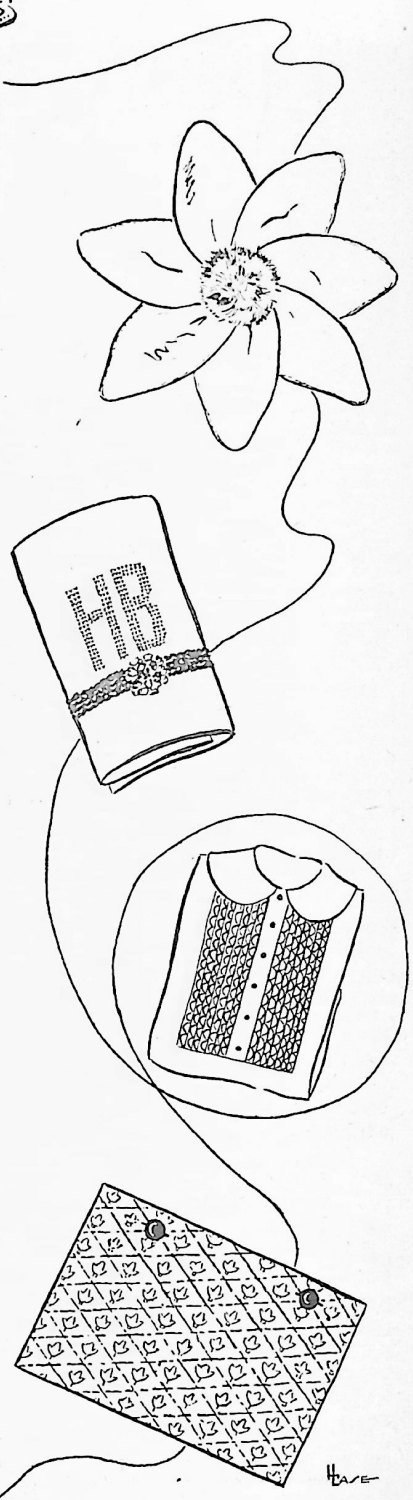
From England comes a handkerchief that has been popular in London. It is a version of the chiffon evening handkerchief, but instead of being made square, the chiffon is cut in petals, as you see in the illustration, finished with tiny rolled hems and attached to a fluffy powder puff. The petals fall around the puff so that it is not visible, but when the need arises the puff is right at hand.

A TABLE shown in the window of a Fifth Avenue linen house presents an old idea in a new dress. The cloth was of rough natural linen and napkins of the same material had block letter monograms done in blue cross-stitch. These were folded and held with napkin rings of blue braid topped with clusters of gay little artificial flowers. The centerpiece was composed of flower forms cut from rather heavy colored paper. They were exotic flowers — symbolic rather than realistic — and fashioned with much artistry.

The same modern feeling might be achieved by using an oval bread board for a base and grouping upon it two or three bananas placed upon large leaves and set off with a couple of bunches of purple grapes.

The prevailing vogue in table decoration is a very sensible fashion, for the low centerpieces are conducive to general conversation across the table. These centerpieces are arranged with an emphasis on form, and interesting shapes are grouped together like a Cezanne painting. This may be done with real fruit and flowers or artificial arrangements of such things as gourds or glass balls — frankly artificial and not attempting to reproduce nature unsuccessfully.





THE exclusive linen houses show a preference for linen towels appliqued with color. Illustrated are three gay little towels for a wash room or a guest rod in a bath. The one on the left has red and blue bands on the hem. Brown linen is used for the half ship's wheel and the two gulls flying above are cream color. The middle towel is striped down the side with red and blue. A red anchor embellishes the corner and a few tiny dots in white suggest the chain. The third towel is dark blue appliqued with white linen waves and a boat.

This trio makes a gay rack and for the masculine members of your guest family the nautical touch seems most appropriate.

A Fifth Avenue linen shop shows a ravishing use of rosebuds on a printed linen that made the hems of white linen sheets and pillow slips. The solid color sheets are not shown so much as formerly, the preference now being for embroidered white ones with just a touch of color worked into the border. There are many flowered cotton fabrics that will make attractive borders for cotton sheets.

Appliqué is quite as popular for table linens as for towels. An interesting luncheon cloth recently seen was white linen printed with navy blue polka dots. Blue linen was appliqued along the edge and there were blue linen flowers at the corners of both cloth and napkins.

Rickrack Trims for Linens

BY

CHRISTINE FERRY

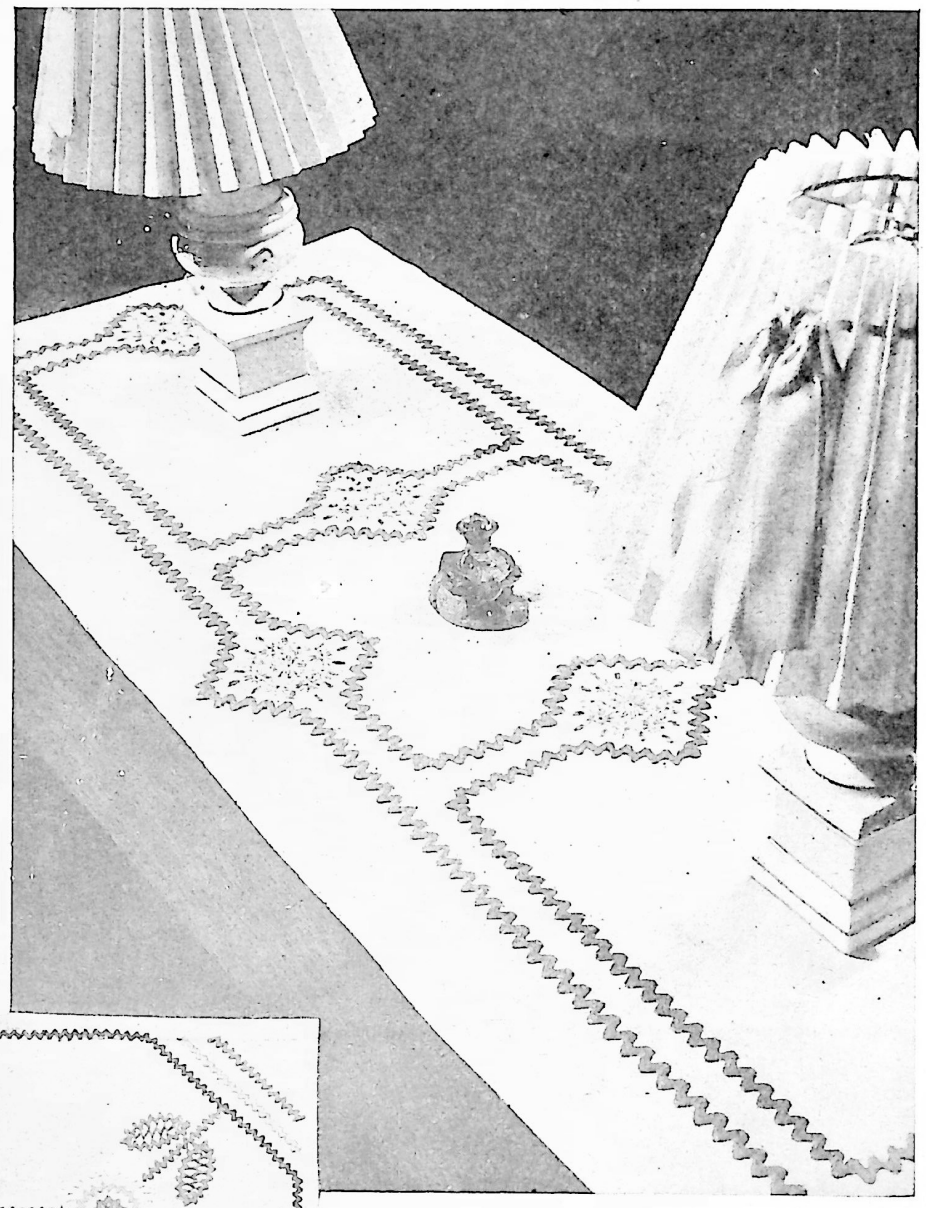
AND

E. MARION STEVENS

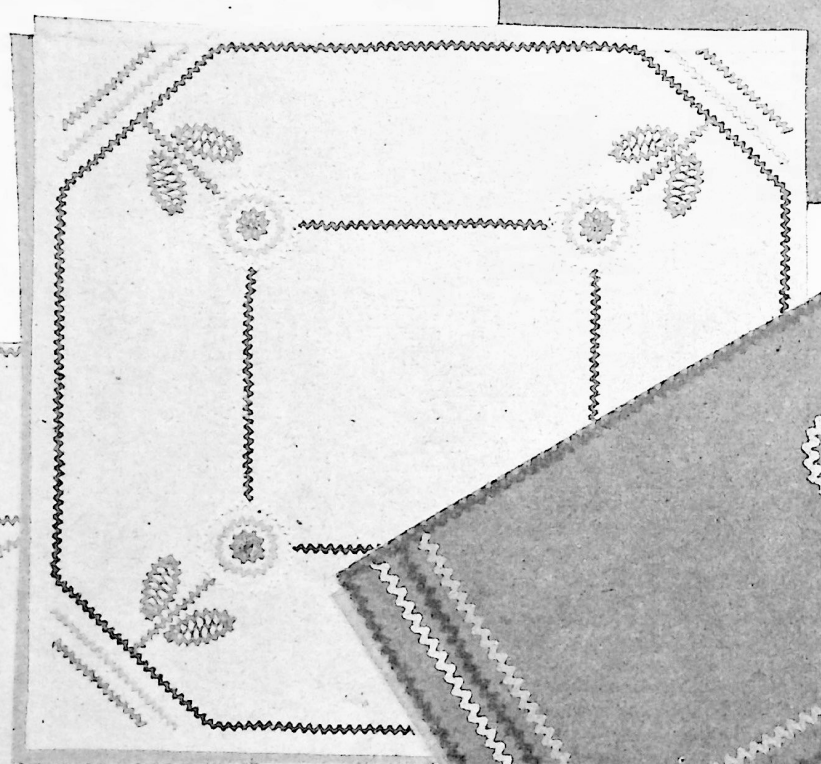
ALONG with the recurring vogue of interior furnishings of a Victorian nature has come a renewed appreciation of the quaint charm of rickrack braid as a trim for household linens, and we are discovering that not only has it decorative value as a seam and edge finish but can also be easily manipulated into flower and leaf shapes or used to frame spots of embroidery.

Another reason for its popularity is the ease with which it is applied, as having been basted in place it needs only to be caught down at the tip of each peak with a single sewing stitch, and decorative effects are secured very quickly.

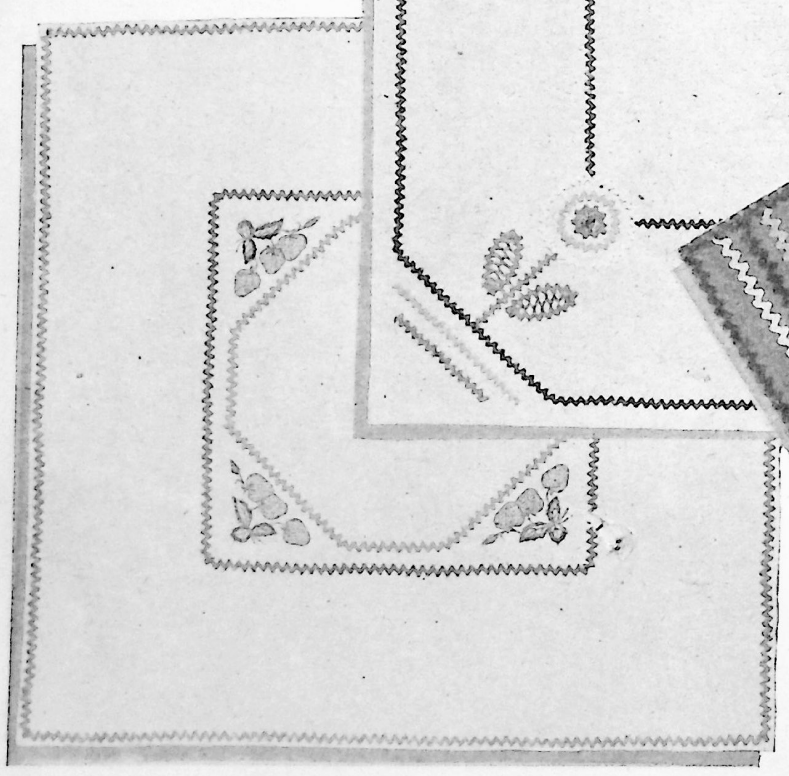
Concluded on page 16

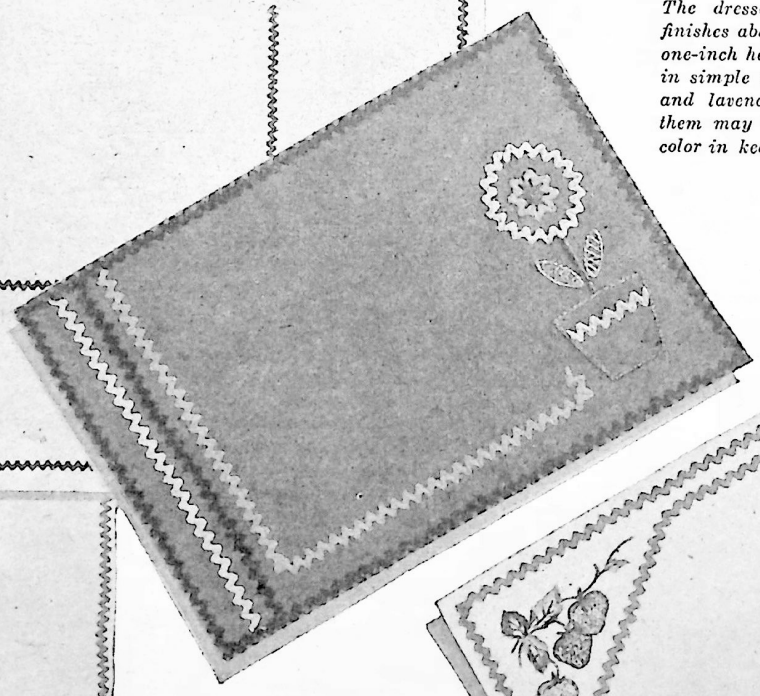


The dresser-cover above, No. 35-9-1, finishes about sixteen-by-forty inches with a one-inch hem. The flower clusters are done in simple stitchery with pink, blue, yellow and lavender and the braid that frames them may be leaf green or other preferred color in keeping with the room furnishings

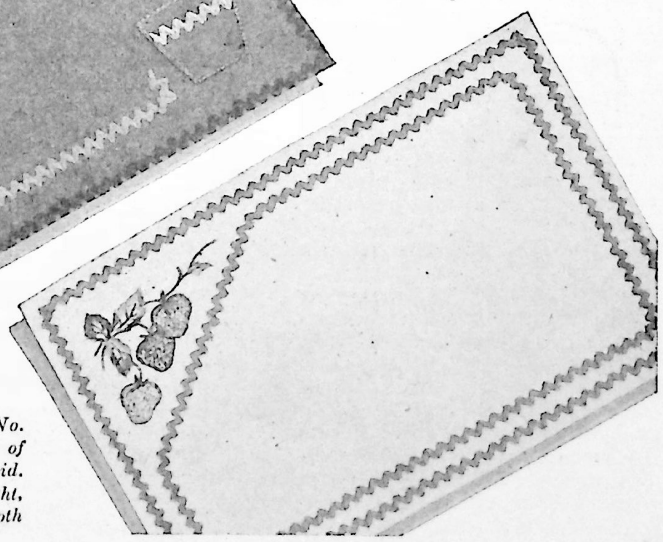


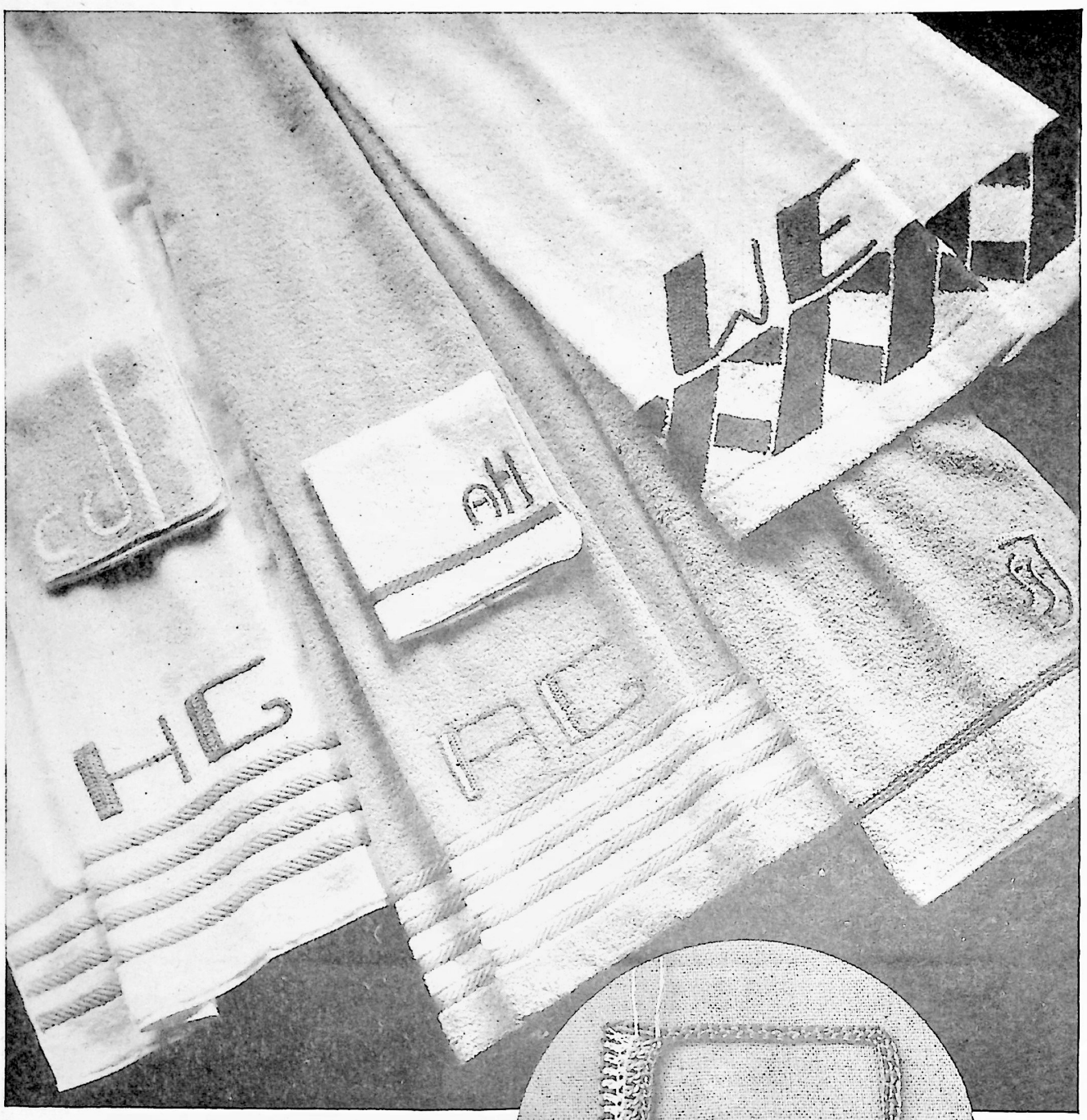
(Right) A yellow breakfast cloth, No. 35-9-2, with trim of melon, brown, green and orange rickrack. (Below) A white breakfast cloth, No. 35-9-3, with trims of Copen-blue braid framing strawberry clusters worked in bright red and green





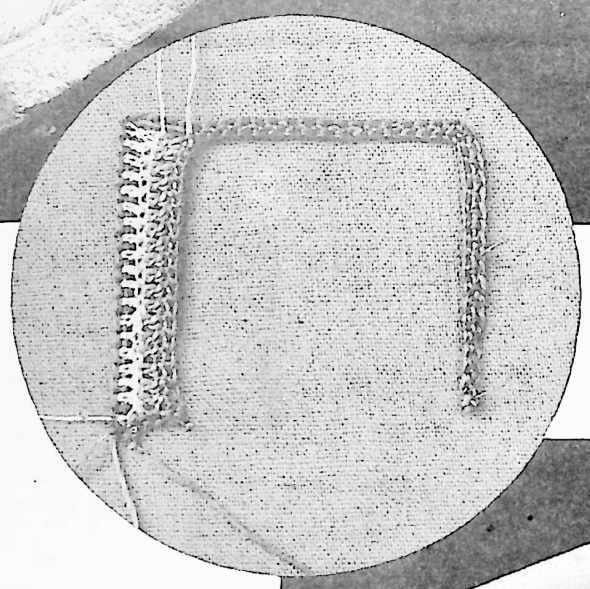
The brown place-mat, No. 35-9-4, above, has trims of brown, green and orange braid. No. 35-9-5, at the right, matches the breakfast cloth





Crocheted Markings for Towels and Blankets

The custom of marking household linens with the owner's initials not only provides a pretty decorative touch but, in the case of bathroom towels, is of very practical usefulness. The ones illustrated show as many different types of monograms, styled to suit the design of the borders with which they are used. Gift linens achieve distinction when so marked and the stocking of the bride's linen closet becomes a particularly glamorous adventure when the styling of monogram initials, as well as textures and colors of body materials, is to be considered. These new crocheted letters are in perfect accord with the texture of both bed blankets and bathroom towels



BY

CHRISTINE FERRY

AND

MARGARET THOMPSON

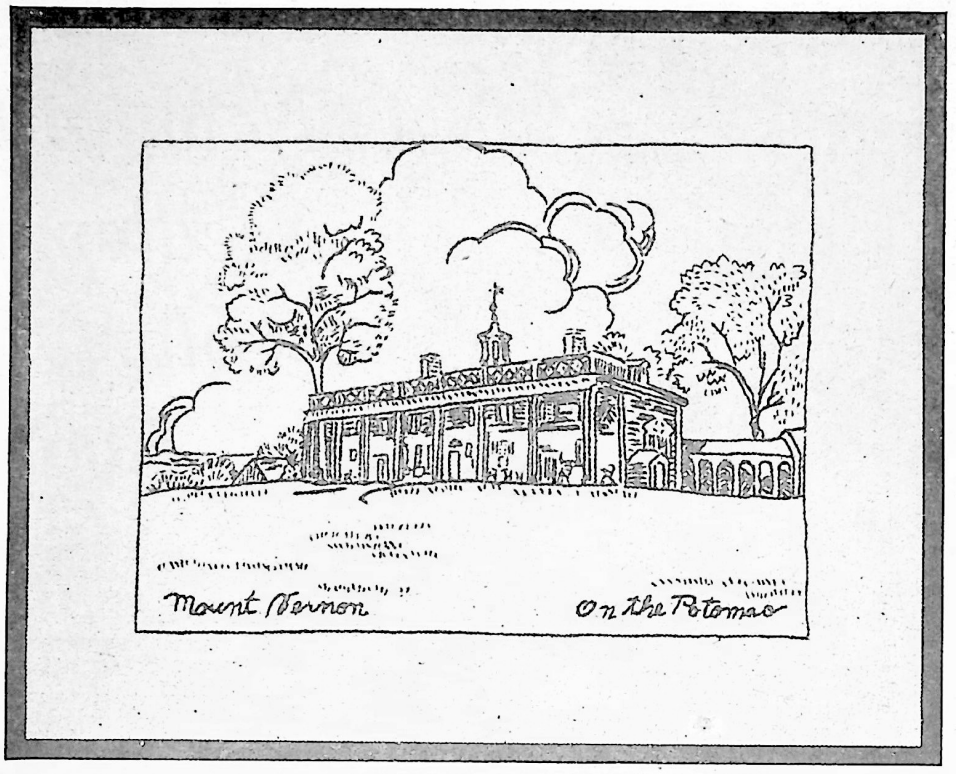
THE monogramming of thick textures, such as bed blankets and terry or Turkish towels, has always been somewhat of a problem. It can, of course, be done by the commercial machine process, but such letters are necessarily more or less stereotyped.

Crocheted letters, on the other hand, permit of being styled to suit the patterning of the towel border, as well as its color. They are sewed in place and because of the thickness of the foundation fabric the stitches do not show through on the back, which is another advantage. And best of all, perhaps, from the standpoint of one who must count the pennies, the materials cost only a trifle and the letters are so quickly made that even the marking of an entire set of trousseau bath-towels is no effort at all.

While a No. 8 pearl cotton is to be preferred, any single thread approximating this size may be used and stranded embroidery-floss may even be pressed into service (using all six threads) in order to get the color for which one is seeking.

Only rudimentary crochet stitches are employed — the chain, double and treble with which every crocheter is familiar. The foundation of every letter is a straight chain. Into this is worked a row of doubles for the slender lines and successive rows of trebles, or alternate doubles and trebles, always working under both loops of stitch in row preceding, for the wide or shaded portions. Since each letter presents an individual problem, directions can only be given in a general way, using those illustrated as examples.

Continued on page 15



No. 35 - 9 - 6. Mt. Vernon — to which go annually thousands of loyal Americans, eager to see the homestead where lived Washington when, his service to his country over, he took up once more the life of a country gentleman. If you have been among these visitors, you'll prize this handsome etching

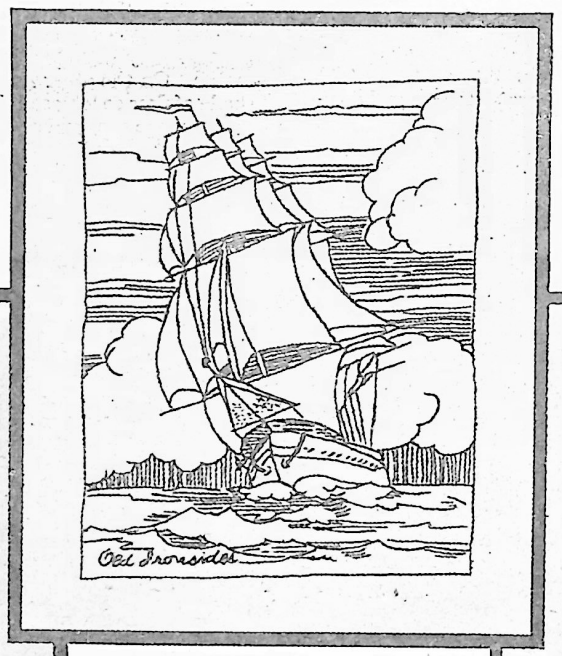
BY EVELINE DESGUIN JOHNSON AND CECILY PALMER

More of Those Popular Needle Etchings

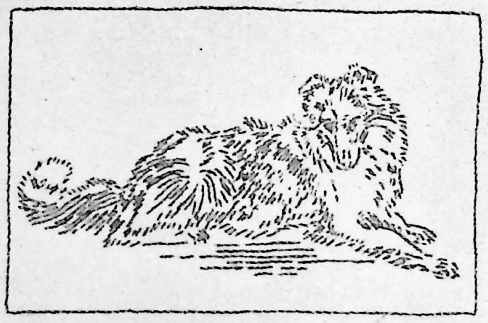
SO popular were the needle etchings of our January 1935 issue that we are gladly acceding to your requests for more of them. This time we have tried to give you a more varied selection, and have chosen both popular and historic subjects in, we hope, a proportion that will please all of you. We know you have found — and will find — these etchings real fun to make, using one thread of brown stranded floss for the short outline stitches which are required for the major part of the work.

Mindful of the men and boys for whom you are no doubt already planning Christmas gifts, we chose the varied and charming small etchings grouped in the center of the page. Any one of them would be splendid for a small wall space, but all three together would be a perfect ensemble for a larger surface, as above a desk.

Except for the seascape, these etchings are much smaller, and consequently more quickly made, than any of the earlier group; and, because there are no colors to change and no diagrams to follow, they make fascinating pick-up pieces. Even the larger seascape develops quickly, because of the long, sweeping, graceful lines.

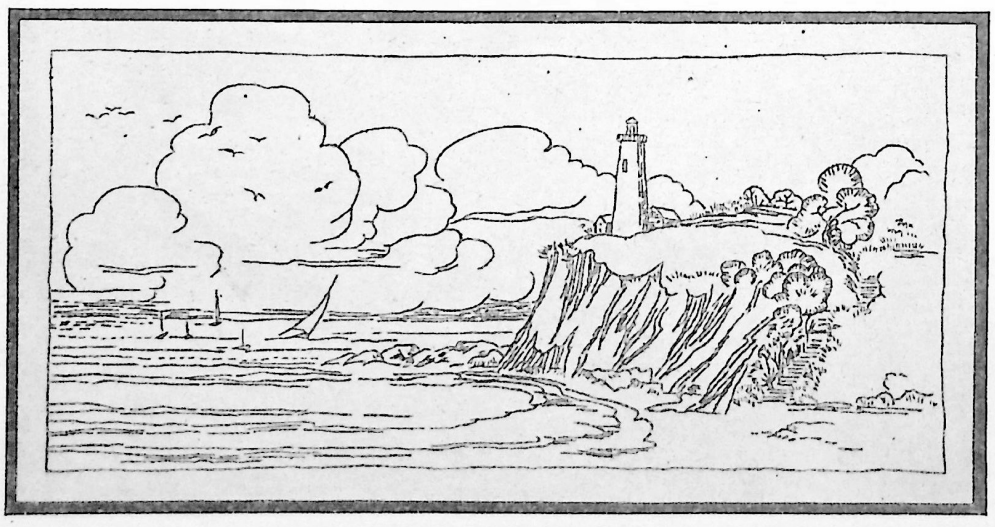


No. 35 - 9 - 8. "Old Ironsides," just a few years ago, was assured security and safe harbor for the future by the pennies of American children



No. 35 - 9 - 7. "Lad" or "Lassie" — this is your collie, or your friend's; a loving comrade with fluffy coat and shining eyes to whom master or mistress is the summum bonum of a dog's existence. You will find room to outline your dog's name at the lower left

No. 35 - 9 - 9. "The Ranger" is perhaps the most popular hero of every American small boy these days, and boys as well as their dads will say of this typically masculine subject, "Now, there's sumpin'!" There's life and spirited movement in this one



No. 35 - 9 - 10. "Atlantic Shore"— a typical bit of coastline bluff, lighthouse, cove, sails, clouds, gulls, a calm sea with little waves creeping up the beach. "Sure as shootin'," someone will want to know "where?" It's a nice bit of shore along Cape Cod

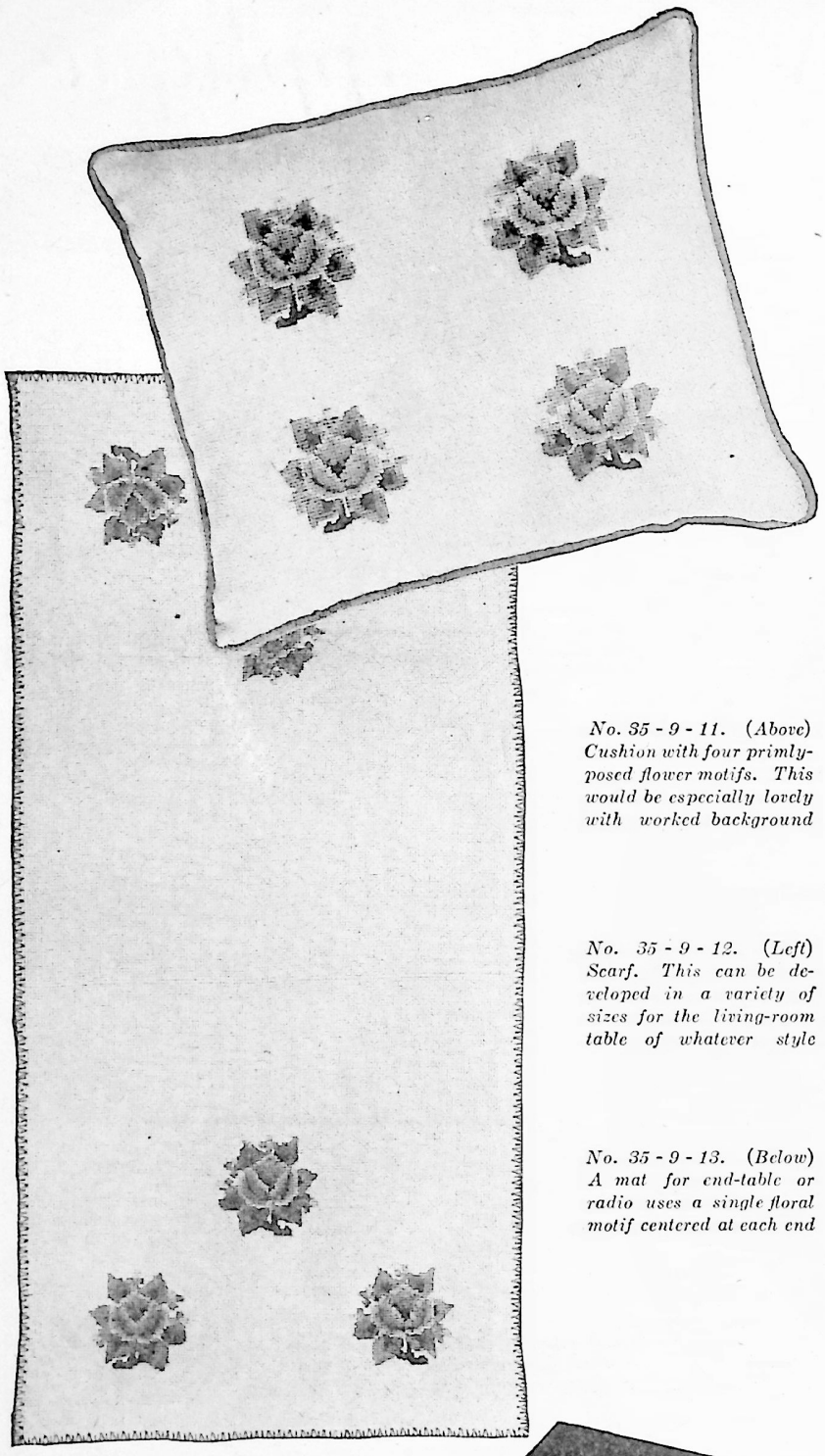
To display these etchings to their best advantage, the photographer was obliged to picture them without regard for their proportionate sizes. The Shore is much larger than the others; Old Ironsides and Mt. Vernon are the same size, with a difference in shape

A New Adaptation of Needlepoint for a Colorful Living-Room Set

NEEDLEPOINT! This interesting phase of handwork, which has come down to us through the ages, still proves to be one of the most popular and fascinating forms of embroidery.

This time we bring to you a new adaptation of needlepoint, that of using two-ply floss for working the tiny crosses instead of the wools which are generally used. By taking the same care in working these crosses, making sure that the first stitches of every cross go in the same direction, your work will have that fine, smooth appearance which is necessary in working pieces of this kind. With this one caution in mind you may go ahead just as though you were working in the customary wool, and the result, as the picture of this new living-room set reveals, is something that puts your effort immediately into the class of fine needlework.

The flower motifs are worked over the threads of a linen canvas that has much finer meshes than the canvas more often used when working with wools. If you choose you need not work in the background as this canvas is a rich creamy tone which blends nicely with the varied shades of floss which are used in working the flower motifs. On the other hand if you desire to fill in the background you may use any shade of floss so long as it harmonizes with the flowers. The edges are finished with a quarter-inch hem and double blanket-stitched in two shades of floss.

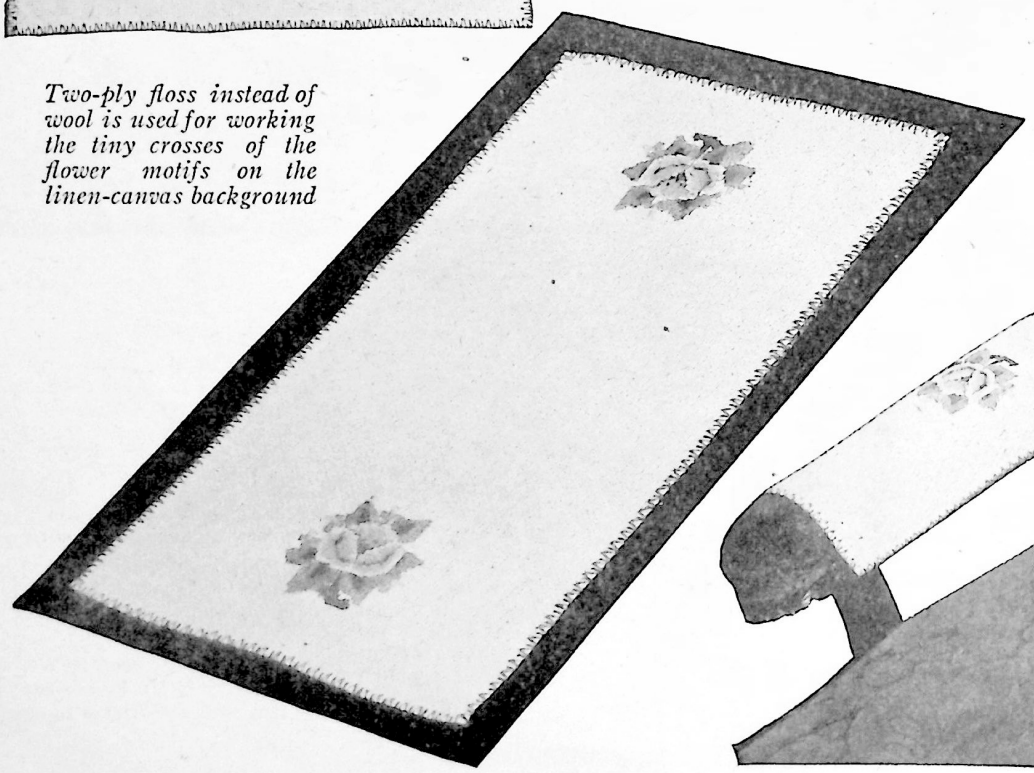


No. 35 - 9 - 11. (Above) Cushion with four primly-posed flower motifs. This would be especially lovely with worked background

No. 35 - 9 - 12. (Left) Scarf. This can be developed in a variety of sizes for the living-room table of whatever style

No. 35 - 9 - 13. (Below) A mat for end-table or radio uses a single floral motif centered at each end

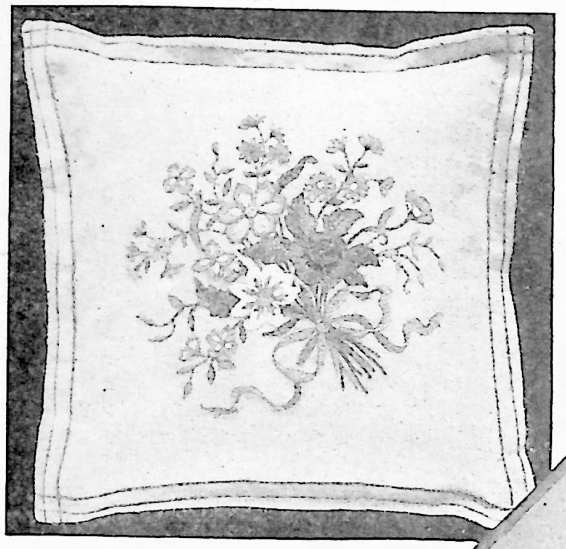
No. 35 - 9 - 14. Chair - Set. Three back pieces and two arm pieces would make a most attractive davenport set



Two-ply floss instead of wool is used for working the tiny crosses of the flower motifs on the linen-canvas background

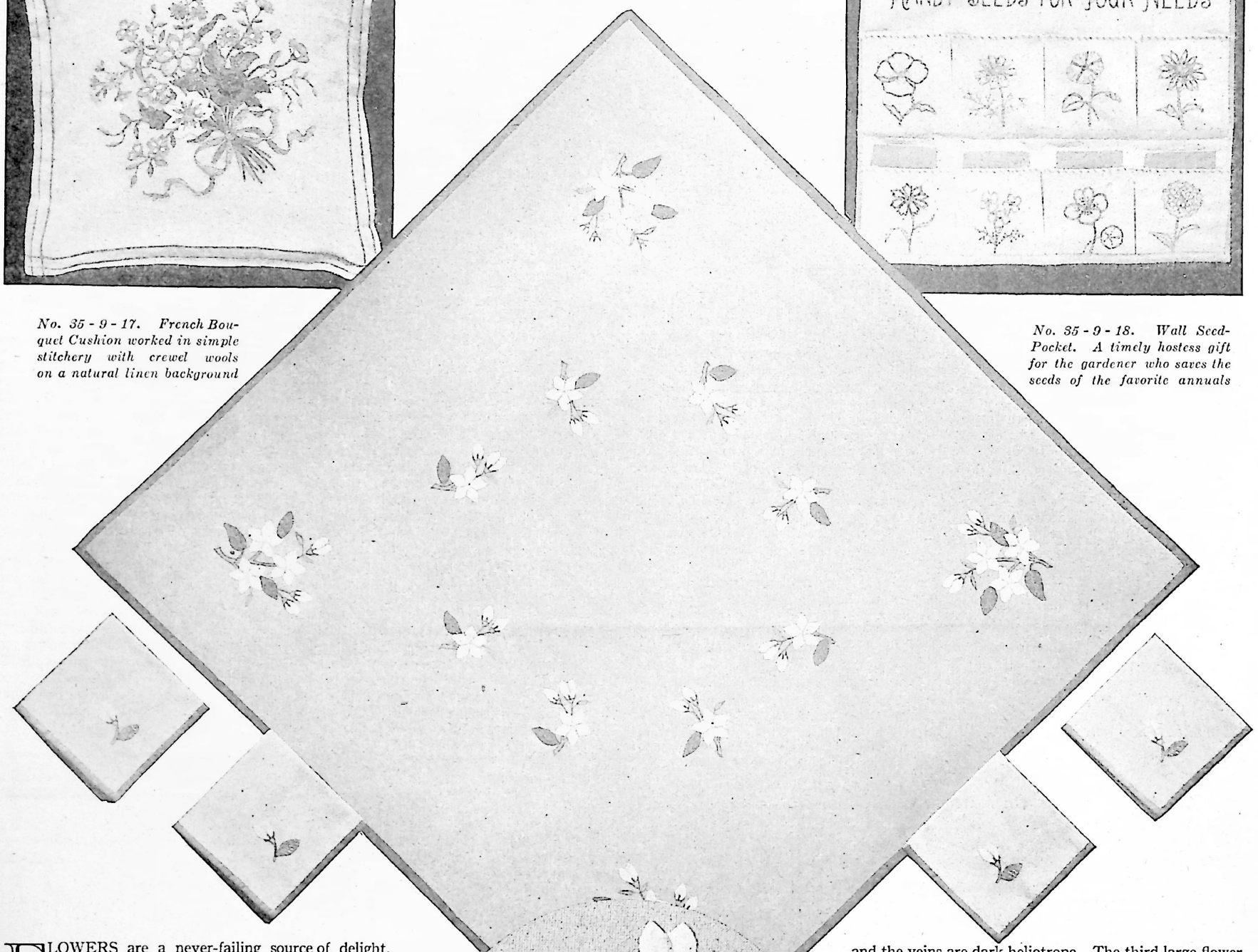
Flora in Stitchery and Appliqué

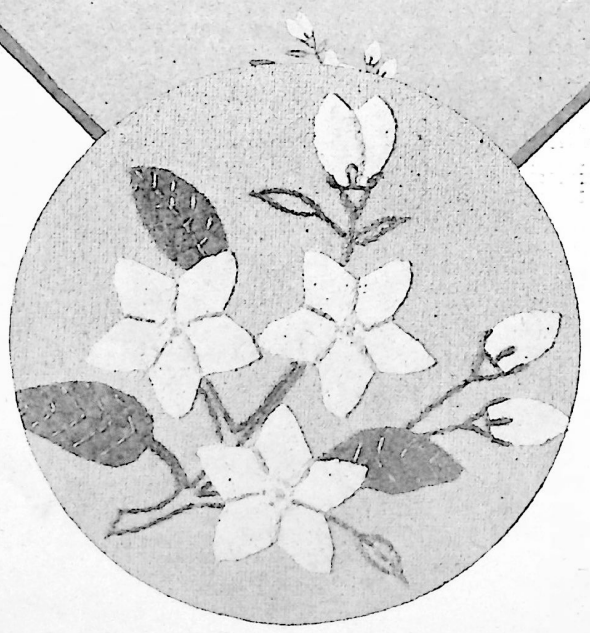
BY NANCY CARY
AND MARIE E. IVINS



No. 35 - 9 - 17. French Bouquet Cushion worked in simple stitchery with crewel wools on a natural linen background

No. 35 - 9 - 18. Wall Seed-Pocket. A timely hostess gift for the gardener who saves the seeds of the favorite annuals





No. 35 - 9 - 19. Orange Blossom Refreshment Set developed in green and white on a mint-green background. An ideal shower gift for September brides

FLOWERS are a never-failing source of delight, whether blooming in garden beds or reproduced in needlework or other artistry for decorative purposes indoors. Because of an endless variation in form and color they are a constant inspiration to the artist and in either conventional or naturalistic treatment are readily adaptable to any purpose for which one may wish to use them.

THE bouquet on the small living-room cushion illustrated (No. 35 - 9 - 17) was suggested by an old French print. It is done in simple stitchery with crewel wools in harmoniously related tones of gold, red, blue, rose, heliotrope, green and white on an ecru linen ground. A single thread of the wool is used throughout and the work is quite sketchy.

With the exception of the wild aster sprays done in daisy stitch, all the flowers are outlined and the petal surfaces then treated in various ways. Leaf edges and midveins and all but a few of the stems are also outlined, the latter being merely run in.

One of the larger flowers is a red rose with petal surfaces quite closely covered with single stitches in two contrasting shades. Near it is a white passion flower with the petals covered about half-way down from the tips in long-and-short stitch. The center is in two shades of gold and the veins are dark heliotrope. The third large flower is rose — an outline of the darker shade, then a row of long-and-short stitch in the lighter around the curves. This flower has white markings and a center of alternating rows of gold and white.

The bachelor buttons are blue with solid white centers and the small four-petal flowers are blue with gold centers and a white daisy-stitch marking on each petal. There is one spray of purple asters and another of gold with dark heliotrope centers. The one remaining flower has petals edged in long-and-short stitch with a light shade of gold inside an outline of the darker.

Three tones of green are mingled in the supporting stems and foliage — a light yellow-green contrasting with a dark bottle-green and leaf-green. After being outlined and veined, the surfaces of the larger leaves are sketchily filled with two alternating rows of short single stitches slanting upward from vein to edge. With but few exceptions the sides of the large leaves contrast with each other in toning.

Long slender leaves are outlined with dark green on one edge and light green on the other and the surface between is run lengthwise with parallel rows of darning in the darker color. Some of the tiny leaves are satin-stitched diagonally in the lighter green, others are outlined on one

Concluded on page 16

BUY BEAUTY BY THE CAN

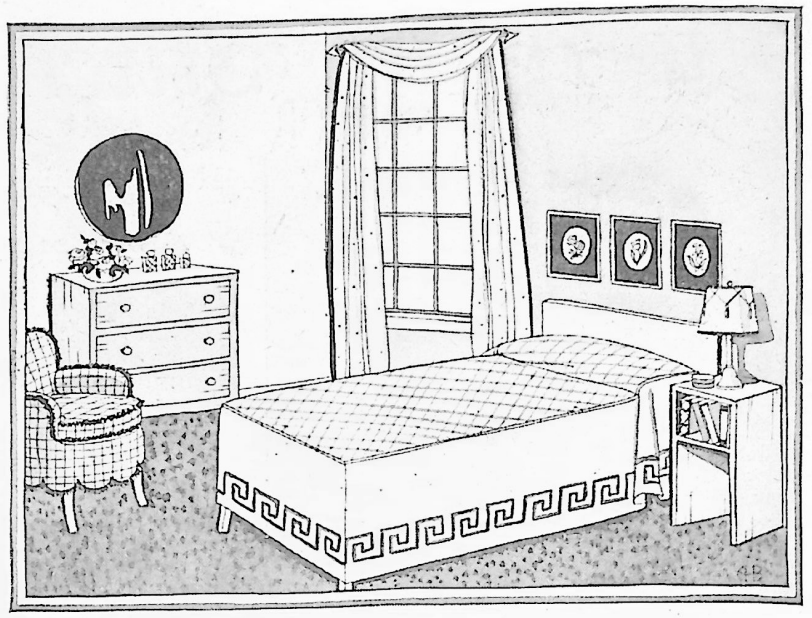
BY AGNES HEISLER BARTON

DOES your home need the trim, fresh touch of paint to make it ship - shape? Countless homes are simply crying for the exhilarating tonic of color to compensate for old furnishings that cannot be replaced, or to give new animation to tired rooms. Psychologically, color is underestimated in the very homes where it is needed the most — shining yellow breakfast chairs, a vivid red tray, a row of radiant white flower pots will re-shape a day of dull, grinding housework into one of glad, happy homemaking. Glowing, sparkling color is the common property of everyone. Only a bit of time and work are needed to put rejuvenating color into the home; and once you begin, you will not want to stop until the whole house has been gone over.

If you have not been lured into enticing experiments with the paint brush during the last year or two, some delightful surprises are in store for you. Technically, manufacturers have made great strides in paints, enamels and lacquers — not only in a greatly broadened range of colors, in ease of application, in insuring thoroughly practical and durable surfaces, but also in an amazing shortening of the drying time. You may now obtain professional results with the minimum of time and effort. No wonder painted furniture is used more than ever before!

THE charm of painted furniture has long been known; delightful examples may be found in all of the lovely eighteenth century styles and in the peasant furniture of all countries. However, just recently have we begun to use painted furniture with natural wood, and no room is considered too formal for this engaging combination. Light and vivacious is the effect of painted pieces with mahogany, maple or walnut in living-rooms, dining-rooms and halls. You may use white painted Victorian or Chippendale chairs with a mahogany table in your dining-room, or your table may be painted and your chairs may be polished wood, as is sketched in the small dining-room on this page. Cottage or peasant sets of dinette furniture for the bride may be painted in fresh colors, such as apricot and brown, jade green and yellow, or ivory and turquoise blue — later, pieces of this sort will gracefully fit into the breakfast room when the home is built.

Perhaps your living-room needs exactly the verve that a pair of bookcases painted jade green will give it, or a nest of tables in yellow for tea or supper that will give snap to your color scheme. A pair of narrow chests may take the place of tables on either side of the sofa in a small apartment or cottage where drawer space is at a premium; soft blue painted chests with a slip-covered sofa in blue and yellow plaid, or white chests with a white-grounded chintz slip-cover will be equally satisfying and practical. A coffee table or a pair of lamp tables done in creamy ivory, antiqued with a bit of burnt umber, will refresh a living-room furnished in mahogany or maple. White painted furniture is particularly good in a small entrance hall; a mirror with a scroll frame, a narrow drop-leaf table and a pair of chairs painted gleaming white, grouped against a yellow wall will offer your guest a glowing welcome. In the bathroom, place your toilet articles and guest towels on an oldfashioned what-not or hanging shelf painted white or a pastel tint that matches the color scheme.



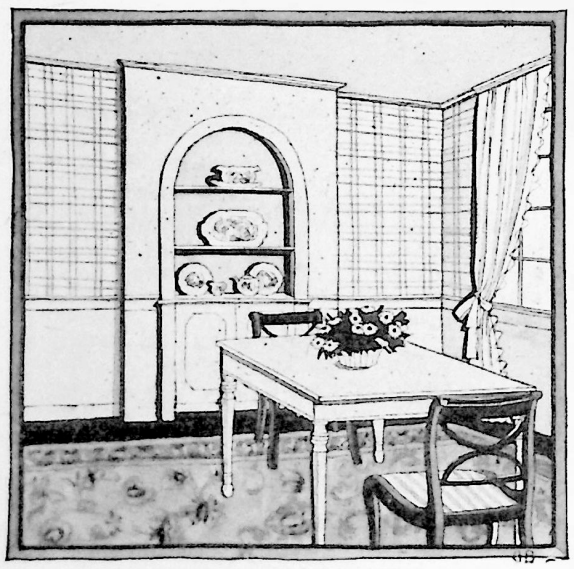
The guest-room furniture and walls are painted cream. Other factors are the taupe rug, red and cream linen chair-covering, and dotted swiss curtains. The spread is of unbleached muslin with quilted top, and border design in red bias-fold

PAINT will rescue odds and ends of time-scarred furniture stored in your attic and many a piece will give renewed service and comfort for porch, nursery, bedroom and breakfast room. Furniture for bedrooms, particularly children's rooms, may be inexpensively assembled from old pieces that can be thriftily refinished with paint. If you have no old furniture to reinstate, you may buy unfinished pieces from the department and furniture stores. All sorts of fascinating colonial or modern tables, bookcases, chairs, magazine racks, chests, dressing-tables, and even beds are available. Many of the good modern pieces are so simple in design that the home carpenter may easily make them. Remember that the larger pieces of furniture should be painted in rather soft colors, with brilliant color used only for trimming — in the drawer interiors or along the edges, for instance.

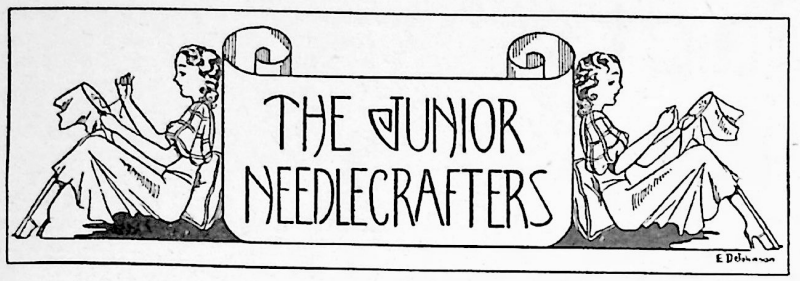
HOWEVER, besides furniture, innumerable smaller objects about the home will function better, at least esthetically, if given a gleaming fresh coat of color. White has been enormously popular for these smaller accessories, not only because white harmonizes with everything, but because of the high, fresh accent that it imparts to a room scheme. But other colors have been edging into favor, particularly yellow; so do not be afraid to be individual in your choice of color. Mirror and picture frames, make-up boxes, radiator and flower shelves, brackets, canister sets, flower pots, lamp bases and trays are charming in any fresh, vigorous color that fits into your general scheme. Red enamel played an important part when dressing-table lamps for a summer cottage were evolved from a pair of squatty coffee cans that were wired and fitted with lamp sockets;

Concluded on page 18

A fresh contemporary air is given to the small dining-room sketched below by the smart contrast of the beige painted table and the mahogany chairs



The peach walls and ceiling in the living-room at the right sparkle into relief by contrast of white in the dado, the fireplace wall and woodwork

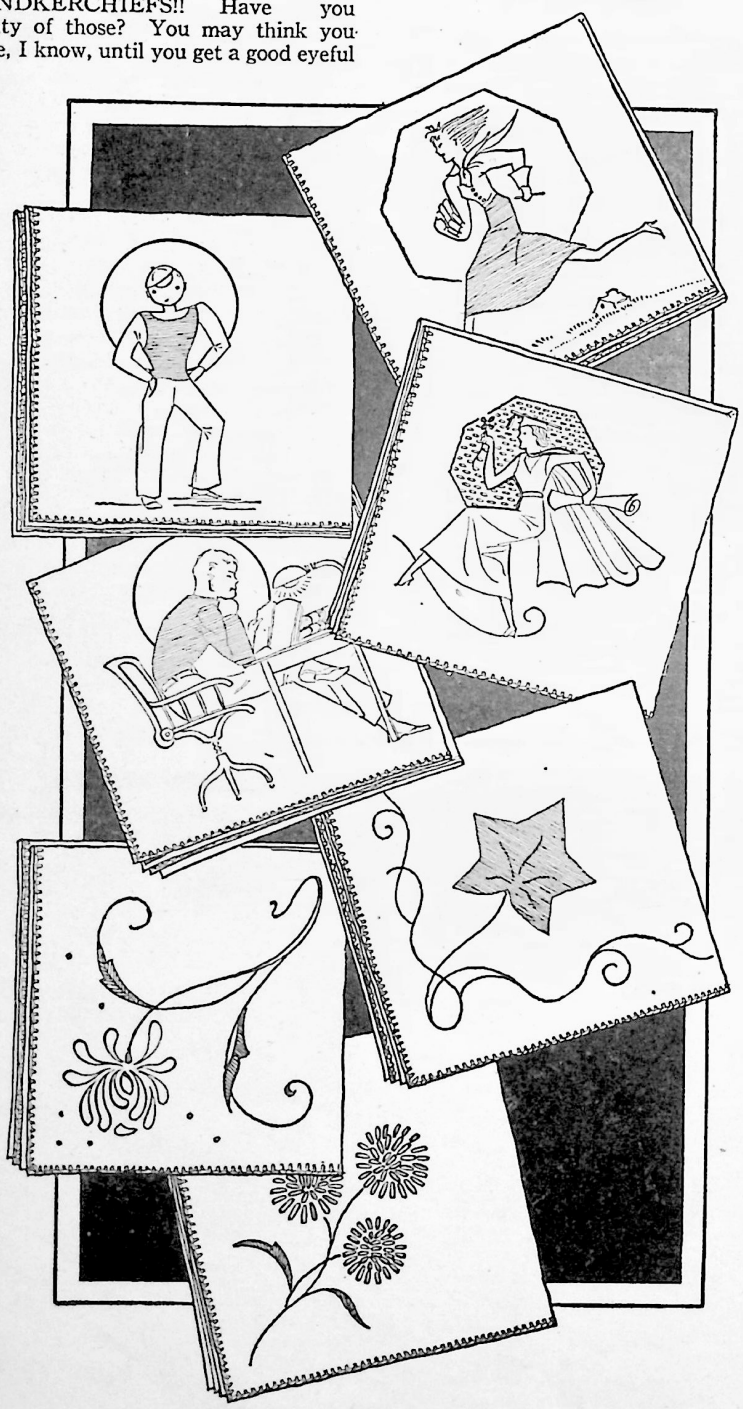


An Embroidery Club for Girls

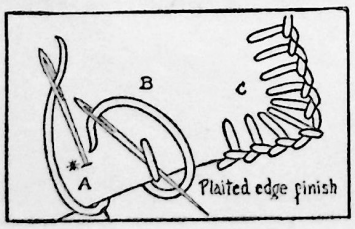
CONDUCTED BY CONSTANCE EVELYN

DEAR GIRLS: September already — and dozens and scores of you ready for high school and college, clothes bought, new hats and shoes and bags and other essential gadgets; and, oh yes, HANDKERCHIEFS!! Have you plenty of those? You may think you have, I know, until you get a good eyeful of the collegiate quartette I have found for you. I wasn't able to resist them, and I know you won't be; and whether you are Freshman, Sophomore, Junior or Senior, be it in high school or in college,

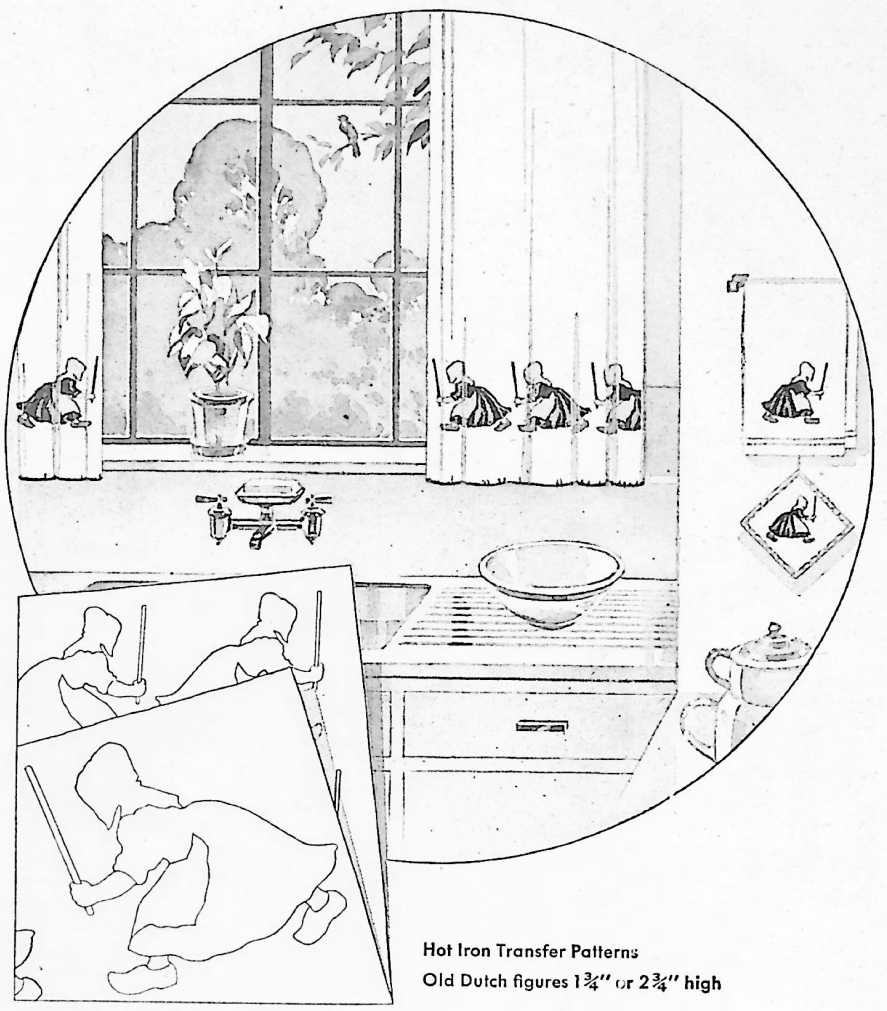
Concluded on page 14



(No. 35 - 9 - 20) The Freshman is serenely dumb, (No. 35 - 9 - 21) Sophomore makes the campus hum, (No. 35 - 9 - 22) But Junior knows the fun is over,



(No. 35 - 9 - 23) And Senior carries a four-leaf clover! (No. 35 - 9 - 24) A 'mum for fall (No. 35 - 9 - 25) or a bit of ivy, (No. 35 - 9 - 26) or maybe asters



Hot Iron Transfer Patterns
Old Dutch figures 1¾" or 2¾" high

A world-famous symbol of healthful cleanliness now lends a decorative touch to your home...

The OLD DUTCH GIRL

It's no trick at all to make your home bright and fresh-looking with Old Dutch—to make it sparkle with glowing, healthful cleanliness. And it's no trick at all to make the novel Old Dutch Girl motif add a new charm to your scheme of decoration. It's *different*—and so very simple to do.

Special transfer patterns print the complete outlines of the Dutch Girl on any fabric—curtains, towels, linens, pot holders, etc.—simply by pressing with a hot iron. There are twelve figures (six facing right and six facing left) on each pattern sheet.

Old Dutch is different both in cleaning action and in composition because it is the only cleanser made with Seismotite—a scratchless cleaning and polishing material that is scientifically processed and compounded with other valuable ingredients. You can use it on any surface water will not harm.

Save money, time and work with Old Dutch. It goes further, cleans quicker, polishes as it cleans and saves surfaces because it doesn't scratch. Remember Old Dutch is the largest selling cleanser in the world because it's the biggest cleaning value.

Send for your Dutch Girl Patterns

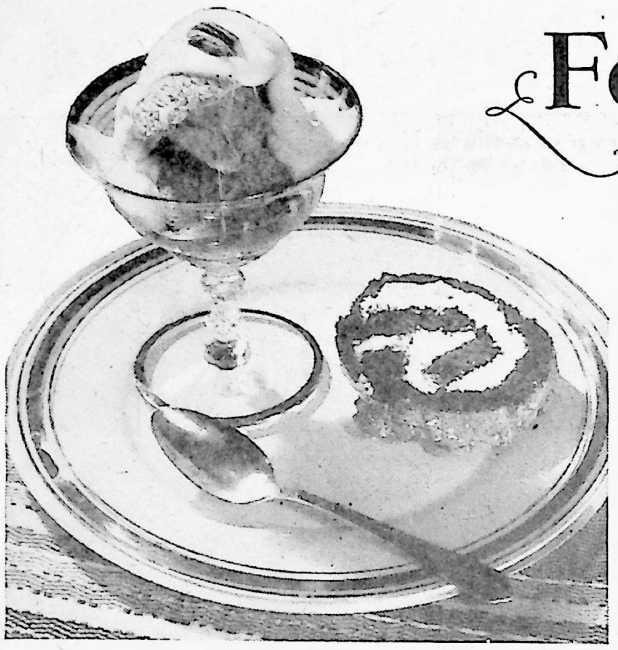
Hot iron transfer patterns; 12 figures on sheet; 2 sizes of figures, 1¾" or 2¾" high. Send ten cents and windmill panel from an Old Dutch label for each pattern sheet desired. Specify size of figures. Address: Old Dutch Cleanser, Dept. N-313, 221 N. La Salle St., Chicago, Ill.

Please send me_____pattern sheets, ☐ 1¾" size figures ☐ 2¾" size figures.

*Name*_____

*Address*_____

*City*_____ *State*_____



Food Facts for Home Folks

Conducted by Anne Pierce

An original apricot banana frozen cream with its hot marshmallow sauce and a chocolate roll with a fluffy vanilla filling

IT is quite a shopping list that the housekeeper needs to make out to cover Saturday, Sunday and the Monday holiday that Labor Day brings. It is the last of the summer holidays and everyone is keen to make the most of it. This is one of the occasions when the refrigerator is taxed to the utmost, then our robot, self-cooling mechanical refrigerators "do their stuff" miraculously and are equal to any emergency. But the hostess must have foresight and plan or she will spend a hectic three days working up to a climax of irritated exhaustion by Monday night. "Labor Day" for mother indeed!

There may be picnicking at home or by the open road, and foods that can be prepared in advance should be cultivated, leaving only salads, short-time vegetables, melons and fruits to be prepared as needed. Large roasts and meat loaves served hot once and leaving cold meats to be supplemented by sausages and delicatessen products for sandwiches are an asset.

The size of the family, age of children, whether you have casual meals at home or must take them with you, of course, affect the plans but these suggestions may help.

Menus for the Labor Day Weekend

Saturday

Breakfast: Stewed plums; grapenuts or bran breakfast food; bacon; hot biscuit; coffee.

Luncheon or Supper: Mushroom or pea soup; potted ham and Swiss cheese sandwiches, rye bread; pear salad, pot cheese and ginger filling with cream mayonnaise; chocolate cream flip*.

Dinner: Melon ball fruit-cup; roast lamb; browned potatoes; grape or currant jelly; string beans; mixed green salad with Russian dressing; pineapple chiffon pie*.

Sunday

Breakfast: Chilled grapes; thin broiled ham; spiced jam or orange marmalade; muffins or cracked-wheat toast; coffee.

Dinner: Tomato juice cocktail*; liverwurst canapés*; fried or roast chicken; rice and mushrooms; peas; cauliflower and beet salad; frozen apricot and banana mousse*; cup cakes.

Supper or Luncheon: Cold ham and left-over meats, if any; mixed vegetable salad; rye bread; apple sauce; gingerbread or cookies; iced or hot tea.

Labor Day Monday at Home

Breakfast: Spiced pears*; cornflakes; scrambled egg with chipped beef; whole-wheat toast; coffee.

Luncheon or Supper: Fruit-juice cocktail; saltines; bacon and cheese toast; cucumber salad; melon.

Dinner: Onion soup; meat loaf; potato chips; almond horseradish dressing* or sweet mustard pickles; heated rolls; tomato jelly ring with cole-slaw*; peach ice cream; chocolate roll*; coffee.

Rocking-Chair Conference

FOR the liverwurst canapés you may mash and use just as bought, spreading on half toasted rounds or fingers of bread, or you may season it further with a teaspoon of lemon juice, one-half teaspoon of worcestershire and a dash of paprika with enough top milk to moisten to each half cup of paste.

For the spiced pears use either canned or fresh pears halved, and simmer in a thin sirup, sticking a clove in each pear and adding a two-inch stick of cinnamon to the sirup. Let them cool at room temperature in the sirup and then chill. Very delicious spiced pears may be made from the fresh fruit by baking the halved cored fruit. Place in a pan, cut side up, sprinkle with brown sugar and bits of butter. Insert a clove in each half and add the cinnamon stick to the juice. Half cover the pears with hot water and bake in a tightly covered dish in a moderate oven until tender. These should be basted occasionally so that they will not dry out.

Tomato-Juice Cocktail

For children and those who like a bland flavor many of the tomato juices just as they come are satisfactory, but for a party occasion and adults use the plain tomato juice either made from the canned tomatoes or one of the unflavored commercial products stepped up until it has a real tang. For instance to two cups of strained juice you may add any of the following ingredients:

4 teaspoons chopped chives
1 teaspoon grated onion
1 tablespoon chopped parsley
1 teaspoon salt
½ teaspoon lemon juice
⅛ teaspoon worcestershire sauce

Heat for ten minutes with the seasonings, let stand, chill thoroughly and strain before serving. Four portions.

These recipes will give a new piquancy to foods you have met before.

Pineapple Chiffon Pie

1 level tablespoon gelatin
¼ cup cold water
1¼ cups crushed pineapple
4 eggs
¼ teaspoon salt
1 tablespoon lemon juice
½ cup sugar

Soak gelatin in cold water about five minutes. Beat egg yolks slightly and add one-fourth cup sugar, pineapple, lemon juice and salt. Cook over boiling water until of custard consistency. Add the softened gelatin, stirring thoroughly, and cool. When mixture begins to thicken fold in stiffly beaten egg whites to which has been added the other one-fourth cup of sugar. Fill baked pie-shell and chill. Just before serving spread over pie a thin layer of whipped cream, flavored with pineapple juice and sugar.

Almond Horseradish Sauce

½ cup cream whipped
1 tablespoon tarragon vinegar
½ teaspoon mild, mixed mustard
3 tablespoons grated horseradish
4 tablespoons chopped almonds

Mix in the order given and chill. Serve cold with a garnish of paprika. Add three tablespoons of mayonnaise to this and it becomes "epicurean sauce." This is especially delicious with cold chicken and the more delicate and drier meats. One cup of dressing.

Tomato jelly ring has often been given but vary the cole-slaw filling. Chop it rather finely, mix with well seasoned mayonnaise and add to it any of the following ingredients: minced green pepper, very small wedges of pineapple, diced shrimps, diced apple or finely cut celery.

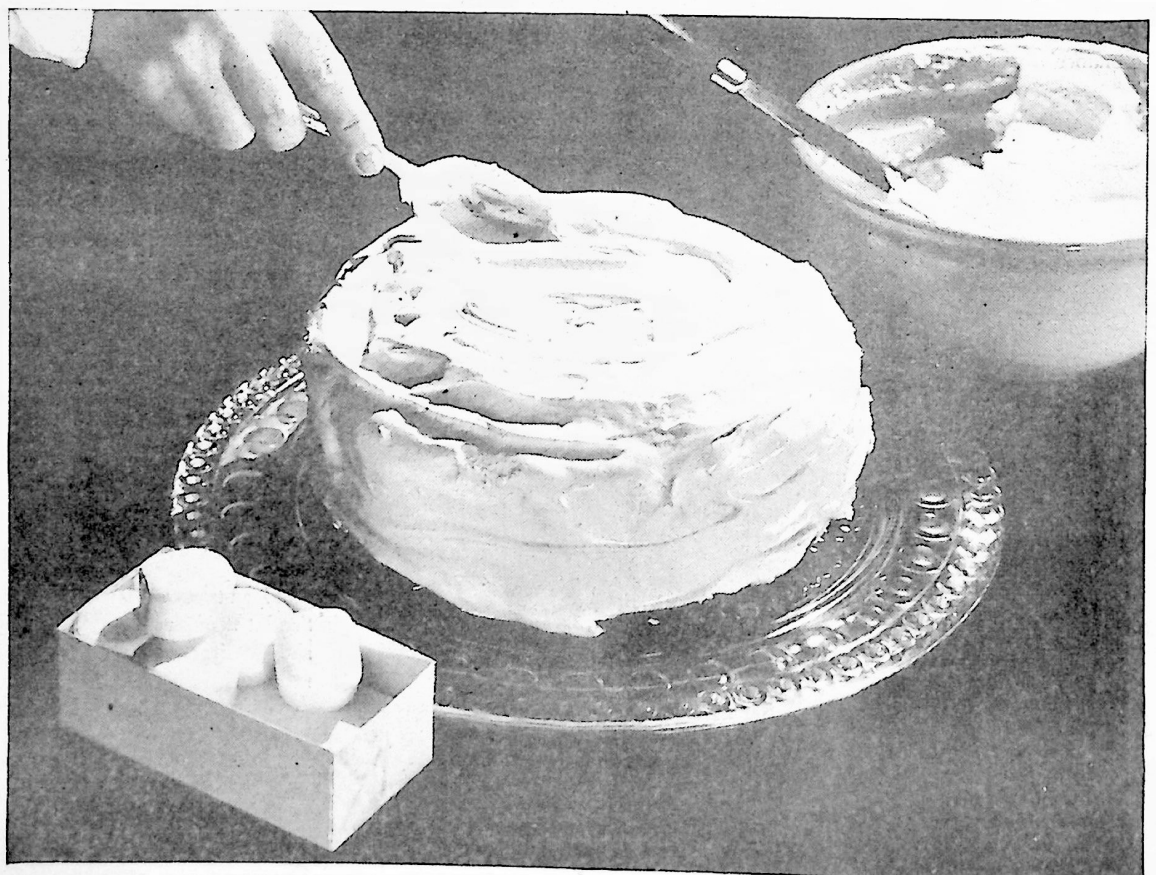
The All-Day Outing

IF the temperature and location permit the building of a fire, take along lamb steaks (half an inch thick, cut from the leg) well rubbed with salt and pepper, frankfurters, marshmallows, and rolls that have been split and buttered, a pot of mixed mustard, and the main part of the feast is provided. Nothing is better than these lamb steaks roasted over an open fire, but you want a real fire and long forked sticks or you will be roasted first. Eaten on bread or from a paper napkin, these have all the lure of a real campfire beefsteak dinner, and biting it instead of eating it with a knife and fork adds much to the flavor. The men folks, large or small, will applaud.

However, if you are not equipped for such joys consider these plans: Take

Continued on page 17

Your favorite two-layer cake with a swirl of marshmallow icing that holds its shape



Let's Be Modern Homemakers

BY JANE WISWELL

LABOR-SAVING appliances have unlocked the door to feminine freedom. Never before have the interests and activities of women been so broad. The modern homemaker is not only a charming wife, an intelligent mother, an efficient housekeeper and a good cook — all that anyone ever dreamed of demanding of her a generation ago, but now it is taken for granted that she also will be well-read, well-groomed and well-dressed so that she may be active in her community and make the social contacts that are to her husband's advantage. A woman could not begin to play these varied roles of wife, mother, cook, housekeeper, hostess and sportswoman if she did not bring a business-like attitude to the management of her household.

Because of the necessity of getting down to fundamentals in the manner of living, women everywhere are taking personal charge of their households with eager interest and vigorous determination to budget their time as well as their income. More headwork and less physical work have resulted in more homemaking and less housekeeping. Today there is no particular approval of the household drudge who is too fatigued for outside interests and diversions because she has no system and does not avail herself of the help that labor-saving equipment provides.

PRACTICAL equipment and appliances are available now to lighten the load of every line of household activity. Men use labor-saving devices in industry as a matter of course; why not use them in the business of home management? How much time will a labor-saving appliance save that may be salvaged for other duties? How much will it count in the more efficient management of the house? How does the cost of fatigue compare with the cost of upkeep? These are the questions that thoughtful women are considering and not the comparatively small initial cost of the appliance. No wonder that modern household machinery is considered in terms of time, health and happiness!

Every woman owes it to herself and to her family to have as many of the labor-saving appliances as her home can possibly include. Of course, unless one is building a new home, one seldom achieves all of the up-to-the-minute household aids at once; but there is great comfort in the thought that units may be added, piece by piece, as they can be afforded. The homes in which the housewife must do all the work are the very ones that need these mechanical servants the most.

TAKE the matter of refrigeration alone. Nothing has stepped up the attractiveness and variety of meals as has the automatic refrigerator which now appears permanently in millions of kitchens. For sheer enjoyment, health, economy and shortened working hours, the automatic refrigerator stands at the top of the list of household equipment. Menus are revolutionized by delicious desserts and salads made in ice trays; left-overs reappear as appetizing dishes; and milk, cream and other highly perishable foods are kept fresh for days. Shopping time and money are saved by buying foods in large quantities that one may serenely store in the refrigerator, confident that they will remain in perfect condition. An automatic refrigerator need not occupy a particular nook or corner in your kitchen; it may be placed wherever it is most convenient. Usually, a position near the sink and as close as possible to the working center of the kitchen is preferred, since it will be constantly in use.

If an electric mixer is part of the bride's kitchen equipment the art of cookery will seem less complex

An automatic refrigerator makes entertaining easy as much preparation may be done days in advance

THE electric mixer is also making a big contribution to the art of living well. The young housekeeper wouldn't dream of trying to make a perfect cake by hand while getting dinner or luncheon; but with these ingenious mixers she may cut to a few minutes the time required for mixing a cake, and be sure of success, to say nothing at all about sparing her arm muscles. An electric mixer will perform countless tiresome tasks, such as chopping food, slicing, peeling and shredding vegetables, grinding coffee, polishing silver, mixing drinks, sharpening knives, opening cans and extracting fruit juices. Your choice of a

Concluded on page 18

Joe Gets a New Dad

HEY!-YOU KIDS! GET OUT OF THERE!
WHY...JOE SAID IT WOULD BE ALL RIGHT—
DOES JOE THINK HE OWNS THIS FARM? GIVE HIM A BAWLING OUT, TOO!
MR. COFFEE NERVES
JOE!-YOU LET THOSE KIDS USE THE SWIMMING HOLE, EH? I'VE A MIND TO TELL YOU TO GET—
I'VE A MIND TO TELL YOU SOMETHING, TOO, DAD!
DON'T STAND FOR HIS BACK TALK!
MR. COFFEE NERVES
DAD, YOU'RE GETTING A REPUTATION AS BAD AS YOUR DISPOSITION. EVEN MOTHER SAYS SO!
NOW FLY UP IN THE AIR—LIKE YOU ALWAYS DO!
MR. COFFEE NERVES
DAD-AS DR. GLEN SAID, COFFEE-NERVES CAUSES YOUR HEADACHES AND INDIGESTION. TRY POSTUM, DAD—FOR LUCK!
MAYBE THE BOY'S RIGHT. I'LL SWITCH TO POSTUM!
POSTUM? ZOWEE! THAT MEANS I'M LICKED!
MR. COFFEE NERVES
LATER
HI BOYS! I'M COMING IN THERE WITH YOU!
GEE, JOE! YOUR DAD'S SWELL LATELY! WHAT HAPPENED?
SINCE HE SWITCHED FROM COFFEE TO POSTUM HE FEELS LIKE A NEW MAN!

"I THOUGHT this 'No Coffee' business was intended only for children." "Coffee bothers lots of grown-ups, too. The caffein in coffee can cause headaches or indigestion, or prevent sleep."

• • •

If you suspect that coffee disagrees with you, try Postum for 30 days. Postum contains no caffein. It is simply whole wheat and bran, roasted and slightly sweetened. Easy to make, delicious, economical—and may prove a real help. A product of General Foods. © 1935, G. F. CORP.

FREE—Your first week's supply of Postum—*free!* Mail coupon.

GENERAL FOODS, Battle Creek, Mich. N. 9-35
Please send me, without cost or obligation, a week's supply of Postum.

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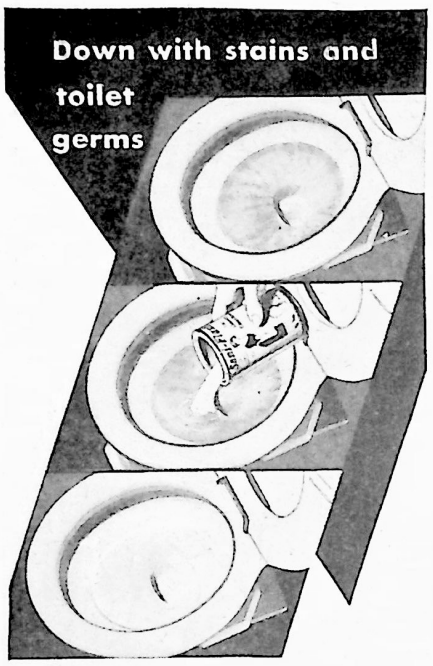
Fill in completely—print name and address.
If you live in Canada address:
General Foods, Ltd., Cobourg, Ont.
(This offer expires July 1, 1936)



THE toilet bowl can be a breeding place for dangerous germs. Unpleasant odors become noticeable. Stains and streaks mar the appearance of a water-closet. Don't put up with it! Sani-Flush keeps the toilet sparkling like new. And you don't rub or scrub.

Just sprinkle a little Sani-Flush in the bowl (follow directions on the can). Flush the toilet—and the job is done. Porcelain sparkles.

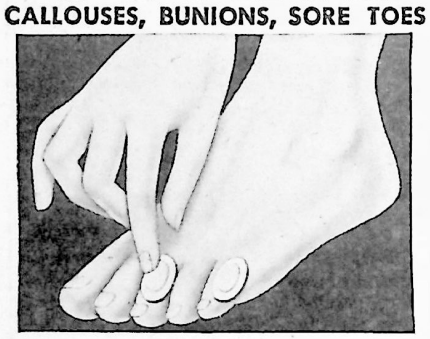
Sani-Flush purifies the hidden trap that no other method can reach. Germs are killed. Odors go. *Sani-Flush is also effective for cleaning automobile radiators (directions on can).* Sold by grocery, drug, and hardware stores—25 and 10 cent sizes. The Hygienic Products Co., Canton, Ohio.

Sani-Flush CLEANS TOILET BOWLS WITHOUT SCOURING

BONNIE BRAE YARNS. The finest quality Boucle, Chiffon Boucle, Tweeds, Plain Wools, etc. All colors. Send for free samples. Save by buying direct from: BONNIE BRAE YARN CO., DEPT. 22, LANSDOWNE, PENNA.

CORNS

CALLOUSES, BUNIONS, SORE TOES



REASONS WHY DR. SCHOLL'S ZINO-PADS INSURE SAFE, QUICK RELIEF:

1. *Stop the Cause—Shoe Pressure*
2. *Soothe and Heal*
3. *Prevent Sore Toes, Blisters*
4. *Cushion Painful Joints*
5. *Remove Corns or Callouses*

By no other method than Dr. Scholl's can you get all these benefits. It is the soothing, healing medication in these thin, dainty pads that drives out pain so quickly. And they remove the *cause* by cushioning and shielding the sore or aching spot from the friction and pressure of new or tight shoes. Special medication in convenient form is now included in every box of Dr. Scholl's Zino-pads for quickly loosening and removing corns or callouses. Don't be without this safe, sure relief another day. Sold everywhere, only 25¢ and 35¢.

Dr. Scholl's Zino-pads

Put one on—the pain is gone!

The Junior Needlecrafters

Concluded from page 11

you won't feel that you have the last word in handkerchiefs until you have one that befits your class, or have made one for somebody who qualifies, because they are perfectly grand gift ideas.

The needlework required for any one of these handkerchiefs of either group, is amazingly simple, a little appliqué (the felled-on kind), a bit of satin stitch, some daisy stitch, single stitch, chain stitch, a few French knots, and a major portion of outline. While satin stitch need not be padded and, like chain stitch, is best done with two threads, one thread is enough for the designs that are largely done in outline. Use short stitches for the best effect.

THERE'S Freddy Frosh (No. 35-9-20) who is certainly going to feel important in either high school or college, even though to the upper classmen alone he will look as simple as the designer has suggested. He doesn't mind, for he'll be a Sophomore by-and-by. Appliqué his orange sweater, outline his sleeves with the same color, his trousers and cap with green, and add enough black for accent, and there you have him.

Sally Soph (No. 35-9-21) has just begun to realize that she's going to have a busy year of it, dashing hither and yon, from class to social function, between school and dorm or gym and goodness knows where else; and even late sleepers are expected — cruel fate! — to get to class on time, accompanied by suitable books. A red appliqué skirt sets off an entire red costume, and adequate touches of black give plenty of balance.

Jim Junior (No. 35-9-22) who is positively the handsomest boy in the class and sure to be next year's choice for Captain of the Team, realizes that one can't be a silly Soph forever; that sooner or later (and "sooner" is going to be better than "later") he must turn student and burn the late electricity; and so, he buckles down, not forgetting to look his handsomest in a blue appliqued sweater, with blue outlined trousers and a blue pencil behind his ear (although he doesn't expect to become an editor!) Touches of orange, green and black complete his surroundings.

Susie Senior (No. 35-9-23) trusts in a four-leaf clover to stand between her and anything that might happen to prevent her acquiring her sheepskin. You just know she's trusting to luck by the stealthy way she creeps up on her graduation day, gowned in orange and black, with a very green clover held aloft.

SO much for the handkerchiefs that are going to school or college this fall. Now, about the trio that is going in for social life exclusively. All three turn to the use of variegated floss with interesting effect. Chrysanthemum (No. 35-9-24) calls for flat satin stitch for blossoms, done with two threads; and unless you prefer a hit-or-miss effect in your flower coloring, you can secure a very lovely shaded effect for it by cutting the threads so that the darker portions can be used for the center petals, the lighter for the middle row, and the lightest of all for the outermost petals. A light green, not variegated, is suggested for the satin stitch and outline stems, and the tiny dots, which may be converted into wee eyelets by the ambitious. Satin stitch on the spread leaf should be voided, and on the half-closed leaf it will be most effective if done on the larger half of the leaf only, as shown in the sketch.

Ivy (No. 35-9-25) is very simple: just an appliqued leaf of green which has been veined with fine chain stitch. Vine and tendrils are done in variegated green chain stitch, with wee bits of satin stitch at tendril ends.

Variegated pink asters can be handled "cut-as-cut-come" in regard to thread, or planned so that the deepest shade comes in the middle. You can use either single stitch or daisy stitch for the petals, but don't use more than two threads for either. Use satin stitch and outline for the plain green stems and leaves.

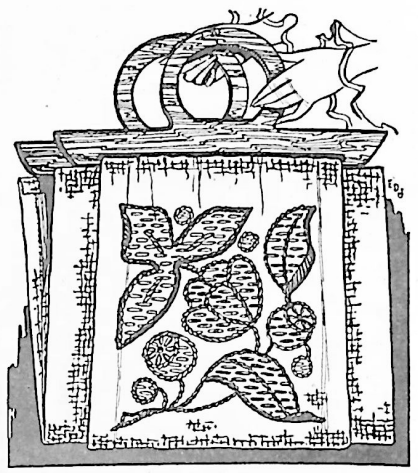
WHITE linen handkerchiefs of the requisite size may be used for any of these designs, or squares of white handkerchief linen may be used instead, and the edges finished in any one of a variety of ways. Plain hemstitching will appeal most to the boys who receive collegiate hankies, but for the girls, as a change from the customary whipping, buttonholing and needle laces, why not try plaited edge stitch? It's easy to do, and very effective, especially if the stitches are made close together, when the plait is very pronounced. The artist has made a group of working diagrams for you, and has shown the stitches with wide spaces between so that you can't fail to see how the stitch goes together.

FASTEN the thread on the under side of the material at the top of the hem or at the * in diagram A, so that you may work from left to right, with the hem or raw edge toward you. Bring the needle through to the right side at the spot where it was fastened, and pull the thread through from underneath, making a vertical stitch on both sides of the material. This completes the first step of the stitch (A). Now slip the needle from left to right under the straight stitch on the upper side of the fabric, with the working-thread to the right under the point of the needle, and pull it through (B). The needle doesn't go into the fabric at all in this step which is the second half of the stitch and completes it. For the first step in the next stitch, insert the needle the distance determined upon from the first stitch, just as you did for the first stitch of all, and repeat the entire process.

Off to school with you now! And do write me soon.

Needlecraftily yours,
Constance Evelyn.

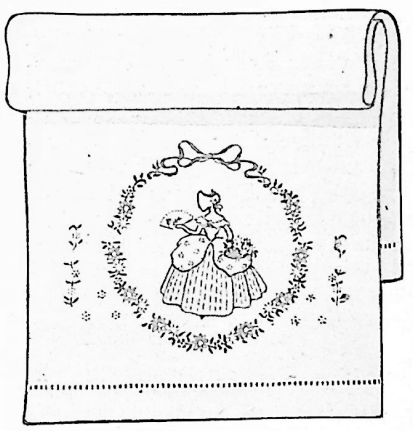
Reduced Price



Knitting Bag with Handles

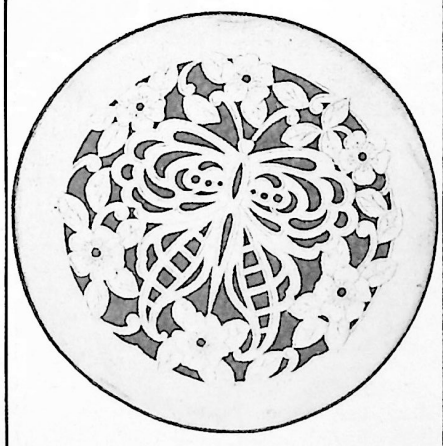
No. 1114N. Roomy Knitting Bag. 25x32 inches on tan novelty weave, with sateen lining. Was 65 cents. To close out overstock, reduced to **49 cents.**

Wooden Handles reduced from 80 cents to **50 cents.** Wool to embroider was 25 cents, now 16 cents.



Flower Show Design Linen Scarf 65c

No. 1163N. This is not an old design but it is one of the best and deservedly popular. Coming in from the garden, flower laden, this little lady is surrounded by growing flowers and a most colorful flower wreath. Stamped on cream linen. Ready hemstitched, 17x43 inches, **65 cents.** Floss to embroider, 24 cents.



Butterfly & Wild Rose Round Pillow

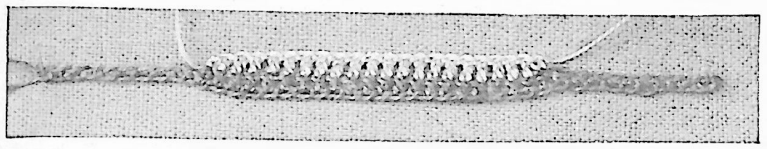
No. 1188N. Pillow stamped on cream linen 18x36 inches, **75 cents.** Floss to embroider, 36 cents.

NEEDLECRAFT MAGAZINE
Augusta, Maine

Crocheted Markings

Continued from page 6

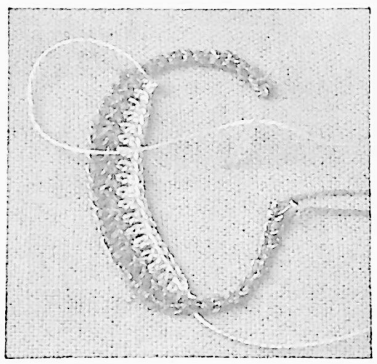
ONE of the towels, you will notice, is marked A C. This is a green towel with a border composed of cable stripes in three shades of green separated by bands of white. There is a companion towel of white with darker green cable



Method of shading as used for the blanket (page 6)

stripes, which is marked in a similar manner with H C. This is the popular "husband and wife" combination — distinctive towels for each without disturbing the bathroom color scheme.

These letters are oblong in shape and finish about two inches in height by three inches in width. The letter A is shown in process and the procedure is as follows: With the darker of two shades of green make a chain long enough to form a foundation for two sides of the letter and the top — seven inches. The bar across the center is made later. Work back on this with doubles, one in each stitch, for four and one - half inches. Drop thread, but do not break or draw through to fasten off. It will later be used to finish the letter.



Sewing the letter in place

To make wide part of letter, with white start at end of chain and work one treble into each stitch for two inches. Fasten off, leaving an end of several inches to be later utilized in sewing letter to towel. The half inch of foundation chain remaining is left to turn end of shaded band when forming letter. With light green work one treble into each treble of first row. Fasten off and leave thread end as before. Then pick up the dark green thread and work one double into each light treble, continuing across end of bar, about three doubles over each stitch. Fasten off, leaving sewing end as before.

Place letter on towel in position desired and sew down with thread ends, being careful not to sew through to back. The single row of doubles into the foundation chain, although made in a straight line, adjusts itself very readily to any form desired — angles or curves — it just naturally falls into place. Make a separate length for the center bar. To accustom yourself to the forming of the letters, try pinning them in place on the back of a sofa cushion before applying to the towel. Place about three-fourths inch up from border and leave same space between the letters. The letter C is planned a bit differently and the foundation chain needs to be made about an inch longer to allow for the turned end. Work back in doubles for two inches (top), leave one-half inch, then make shaded half-inch band of trebles two inches in length. Pick up dark green thread and continue doubles along top of band and into each stitch of foundation chain remaining after turning end of band. If a heavier letter is desired a row of doubles can be worked all around the edge.

The letters H C on the companion towel are done with two shades of green.

ALTHOUGH the slanting letters W E on the third large towel appear to have been made on the diagonal, they are done straight and then pulled into the diagonal shape when being applied.

For the foundation of a three-inch W make a foundation chain about nine inches in length, turn and work doubles for six inches. On the remaining three inches work back and forth in trebles for five rows and finish off end with doubles. Join thread and finish off opposite end in same way.

For the E, make a three and one-half-inch chain for base of letter, work back in doubles for two inches, chain two and one-half inches, double back for half the length, chain three inches, double back for one and three-fourths inches, then work trebles back and forth six times on chain between top and bottom of letter, finishing like W.

The fourth towel is rose, bordered with white topped with lines of black and the letters are white shaded with black. The large T is done in two sections, each composed of one row of white trebles topped with a row of doubles in black. The small letters F F are made with one row of white doubles in a chain of white and topped with doubles in black. The tiny horizontal tongues are made separately.

LETTERS like those on the wash cloths are made in a straight strip and shaped as they are sewed on. The letters C J consist of a row of white trebles worked into a white chain and are topped with a row of doubles in light rose followed by another in a darker shade. Notice the placement of this monogram in relation to the border. The large J of course indicates the family name.

A H are colored letters, one row of trebles worked into a chain and topped with a row of doubles in white. A is shaped with the white edge on the inner edge of the curve and the horizontal bar, made separately, is placed with the white edge at the bottom. H is shaded on the left side of both uprights.

ANOTHER method of shading is shown in the second detail. Having decided on the size of the letter, making a foundation chain the desired length, work back to shaded portion with doubles, then continue with trebles for length of shading, finishing with doubles at second end. Working on opposite side of chain, with lighter shade work another row of trebles into same stitches with first trebles, beginning and ending with doubles.

The monogram on the blanket is done in this manner, working with No. 5 pearl cotton and widening the shaded portions with an additional row of doubles.

Concluded on page 25

"The Girls say Lux is Trump in this Dollar-Stretching Game"

says Mrs. O. A. Ruse

The girls ask Layton (center) his opinion of a pattern for Beverlye's new frock. Of course, it will be Luxable—Mrs. Ruse insists on that for everything she makes.

"Our cleaning bills don't amount to a dollar a year . . . the girls and I wash everything in Lux instead — even Layton's and Mr. Ruse's suits. Of course, we go to Florida winters, where the men just about live in linen suits and slacks.

"Maxine, Beverlye and I wear knitted woolens a lot, and Lux keeps *them* in perfect condition—never shrinks them.

"And silks come out of Lux looking like a million dollars! Maxine has a satin dinner dress that's been Luxed 7 times. A blue crepe de Chine of Beverlye's hasn't lost a mite of color in nearly three years' Luxing.

"Some people seem to think you can use any old soap on cottons and linens. But we've seen too many faded and washed-out results to ever take such chances. You can't beat Lux when it comes to the business of stretching clothes dollars."

Maxine, Mrs. Ruse and Beverlye at the front door of their bungalow—cool, crisp and spick-and-span in their Luxable cotton sports things.

Mrs. Ruse is helping Beverlye Lux her blue crepe.

THIS Lorraine, Ohio, family's enthusiasm for Lux is typical of the way Lux users feel about these marvelous flakes. Sudsing up instantly in lukewarm water, they do away entirely with injurious cake-soap rubbing. Lux has no harmful alkali as many ordinary soaps have — won't fade colors or shrink woolens.

Millions of women are proving every day that anything safe in water alone comes out of Lux like a dream!

— for Dresses

THIS beautiful, FREE Style Book is dedicated exclusively to America's millions of women who "*don't* take a regular size." Here you see demonstrated, in 84 illustrated pages, the thrilling fact that YOU can wear smart youthful clothes . . . that YOU can look much slimmer . . . and that YOU can be actually proud of your figure, even if you wear size "58"!

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The *prices* are the best news of all! Because of our immense volume of business, because we control so many of our own factories, because our long years of experience have taught us to operate economically and save you money, we can and do offer lowest prices.

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Check here if you are an Expectant Mother, and we will send you also our Style Book of Maternity Apparel and of Layettes for new-born babies. ☐

Check here if you have children from one to ten years of age, and we will send you also our new Style Book of Infants' & Children's Apparel. ☐

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Fifth Avenue and 39th Street, New York, N. Y.

Dear Madam: Please mail me my free copy of your new Fall and Winter Style Book of Slenderizing Fashions for STOUT WOMEN and MISSES.

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Address .....

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Rickrack Trims for Linens

Concluded from page 5

THE dresser-cover (No. 35 - 9 - 1) pictured at the top of page 5 is finished all around with a one-inch hem mitered at the corners. The flower clusters, all of which are alike, consist of a large central pink lazy-daisy flower done with six threads of stranded floss wreathed with smaller yellow and blue daisies, done with four threads, and lavender asters done in single stitch with six. Each flower has one large French-knot center which may be done with six threads of either green or yellow or three each of the two colors combined. The small green lazy-daisy leaves are done with four threads.

THE yellow breakfast cloth (No. 35 - 9 - 2) with the corner motifs makes a stunning between-meal cloth for the dining table. The braid showing darkest in the illustration is brown, the next tone is green, then orange and the lightest of all is the melon that forms the outer rim of the flower. The only stitchery is the French knots filling the flower centers, and the herringbone done with twelve threads of green stranded floss, which covers the surfaces of the leaves and is worked into the peaks of the braid along the inner edges.

A plain one-inch hem, turned on the wrong side and mitered at the corners, finishes the edge.

THE strawberry cloth (No. 35 - 9 - 3) is in the popular red, white and blue combination — Copen - blue braid contrasting with strawberries in natural coloring against a white background.

Two shades of red are used for the berries, outlining the edges and darning the surfaces rather closely with vertical rows of stitches, picking up only a thread or two between the surface stitches. They are then seeded with open chain or "fly" stitches worked with yellow over the red darning. Leaves are edged with long-and-short stitches, veins and stems outlined with a darker shade of green and the sepals satin-stitched with the lighter.

To finish the edge a half-inch hem is turned once on the right side, the corners mitered and then a row of the blue braid applied to cover the cut edge.

THE strawberry place-mat (No. 35 - 9 - 5) is made like the breakfast cloth and finishes about eleven-by-seventeen inches.

The second mat (No. 35 - 9 - 4) is brown — a modish color for table linens. It is finished with a narrow turn on the right side covered with dark brown rickrack braid. Green braid forms the angular trimming on the surface of the mat, the flower center, and ornaments the pot. Orange is used for the rim of the flower and the line running vertically between the brown ones on the left-hand edge.

Chain stitch worked with six threads of henna outlines the flower pot, the stem is chained with dark green, leaves are outlined and crossed with herringbone-stitch in a lighter shade and the flower center is filled with lazy-daisy stitches of henna radiating from the center and caught into the peaks of the braid.

Flora in Stitchery and Appliqué

Concluded from page 9

side with dark green, on the other with light and spaced diagonally across the surface with the lighter shade. One spray of these tiny leaves, below the gold flower on the right, is satin-stitched in light rose.

The ribbon knot is edged with outline stitch in two shades of heliotrope and filled with herringbone-stitch in the two shades of rose.

For an edge finish two rows of outline stitch, interlaced at the corners, are worked in dark rose and heliotrope.

IF you are socially indebted to someone whose garden is the "apple of her eye," give her a wall-pocket in which to file the seeds which most garden lovers save from season to season. No. 35 - 9 - 18 is made of creamy white unbleached cotton bound with mint-green bias-fold and finishes about thirteen-by-sixteen inches. It has two tiers of pockets colorfully decorated in outline and running stitch with various garden favorites — the poppy, cosmos, morning-glory, coreopsis, bachelor button, phlox, nasturtium and zinnia. Each pocket tier is made in one strip, laid in inverted box plaits which are held to the back with a vertical line of outline midway. The top edge has a narrow turned hem held with a row of overcasting done with six threads of light green stranded floss.

Four threads are used in working the floral motifs on the pockets. All the blossoms except the zinnia are outlined. This is done in open chain or "fly" stitch and tiny single stitches. All the stems and the leaves of the cosmos, bachelor button and phlox are run in. The others are outlined. Two threads of black are used for outlining the inscription across the top of the back and the tiny sprays ornamenting two of the letters are done in daisy stitch with rose and green.

After the parts are embroidered and pressed, place the pocket strips, basting along side and bottom edges, and work the vertical lines of outline. The top of each compartment measures about four inches after the plaits are laid. Cover the bottom edge of the upper tier with a strip of bias and fell down along both edges through both pocket and back. Cut this strip flush with the side edges. Cut a second strip the same length for the bottom edge. Stitch it across the back, then turn it over on the front, so that the seam line forms the edge, and fell the top through the two thicknesses. Bind the top and then the sides, using pieces for the latter that are long enough to turn in and finish at the bottom and form loops at the top for hanging.

THE orange blossom set, (No. 35 - 9 - 19) is delightful either for breakfast or refreshment uses after the bridge game. It is made of mint-green material edged with a half-inch binding trim of reseda green that is stitched and felled to the back with carefully mitered corners. Each bud and blossom is a single patch of white carefully felled down with fine sewing cotton and the leaf patches match the binding.

The line markings on the white patches are outlined with two threads of a delicate shade of green, the centers and ring of dots enclosing them are satin-stitched with four of pale yellow. Leaf patches are veined in running stitch with two threads of medium green, stems and bud calyxes are outlined with a bright dark green and the sepals overlapping the white buds are done in daisy stitch in the same shade.

Continued from page 12

smoked salmon, salami, bologna or liverwurst; any leftover meat or meat loaf from the dinners of the weekend, wrap separately in glazed paper. Slice the lamb and salt it; put the ham through a meat chopper, mix with mustard mayonnaise and store in a broad-mouthed screw-top glass jar. Cut a loaf of rye bread and one of white into slices and butter and put together again; or use the large biscuit rolls, white and whole wheat, also split and buttered. Arrange on paper plates or napkins when served and let each one assemble his own sandwiches with variety and to taste. They are fresher so and save much time in preparation. Take knives for spreading, provide paper napkins and plates, and this picnic buffet will be easily served, especially if there is a picnic table available, but the good brown earth will do, with a paper tablecloth to spread.

IT is possible these days to carry salads in wide-mouthed vacuum bottles or even in preserve jars; or they may be packed in individual paper cups. But to our mind an abundance of radishes and olives with cucumbers and whole tomatoes unpeeled, to be eaten out of hand with salt, are more of a picnic! Halve the cucumbers, peel back from the center leaving a holder at the end, dip in salt, and you will find, as with the tomato, that quite a different savor is developed. It is just "going natural," back to fingers and teeth, and you will discover new and delicate flavors in these old friends.

Beverages are picked up so easily by the roadside, good and cold, and ice cream as well, that it is rather the better procedure, though if the party is small, iced coffee and tea, or fruit punches may be taken along in the vacuum bottle. It all depends whether it is a twosome, a foursome, or "my family, and ma'am it's no picnic" as the woman said when she was shepherding her brood of ten out of the bus. Of course, some may deem it no party without a huge chocolate layer cake, but personally we think the wise will top off, especially if it is warm which Labor Day often is, with plums and grapes and smaller cup cakes and cookies. The motor car and the mechanical refrigerators in wayside stands have revolutionized our picnics.

Featuring Marshmallows for Labor Day Festivities

THE marshmallow is a delicate sweet that delights young folks and gives them a minimum of sugar. No picnic, whether about the open fire in winter or the campfire in summer, is complete without toasting them; along with the sausages and the lamb steaks, they are at their best on the end of a stick or toasting fork, delicately browned. You can put them in the center of a sweet cracker and brown under the broiler for a child's sweet; and if you melt the confectioner's chocolate that comes for such purposes and frost a marshmallow with it, you have another quick delight. Remember these points for Hallowe'en.

This group of recipes illustrates some new uses of these convenient simple sweets and due to their composition they are a practical help in giving sure success to frostings and the like. We have all put them on top of hot chocolate and scalloped sweet potatoes, but what would you think of making a cold punch and using them for the only sweetening, gaining a body for these drinks, often too thin, and a delicate marshmallow flavor as well as just the right sweetness. These sirups are handy to have in the refrigerator for quick service when the children or the motoring guests drop in with a thirst. Wholesome too and cooling.

Fruit Juice Flip

Melt two dozen marshmallows with a cup of water in top of double-boiler. Remove from stove and add two cups of fruit juice (pineapple and orange, logan-berry or grape juice are good combinations), add one-quarter cup of lemon juice. Stir in one-eighth teaspoon salt. Store in a quart preserving jar, tightly sealed. When you want to serve mix with an equal amount of chilled ginger ale or water. If your liquids are not cold a little chipped ice may be added. Believe it or not there is no separation and a rich drink results.

THIN, watery, iced chocolate is one of life's greatest beverage disappointments for chocolate should always be smooth and rich be it hot or cold. Here is insurance against this disappointment:

Chocolate Cream Flip

Melt two squares of bitter chocolate and forty marshmallows with a quarter cup of water in top of double-boiler. When melted add three-quarters cup of water and allow to steam in boiler for fifteen minutes. Pour into a hot sterilized preserving jar, cover and store in refrigerator. Ten portions.

When served use three tablespoons of this sirup for each cup of cold milk, add a little chipped ice and shake well. This is important to the smoothness of the drink. We knew a man once who made quite a reputation for his tea-room because all iced coffees and iced teas (with fruit juice and mint) were shaken well before serving. If we treated these soft drinks as well as we do our hard ones, they would be much improved.

A Rare Ice Cream Sundae and a Chocolate Roll

THIS cake had its picture taken along with the ice cream as shown in the first page illustration:

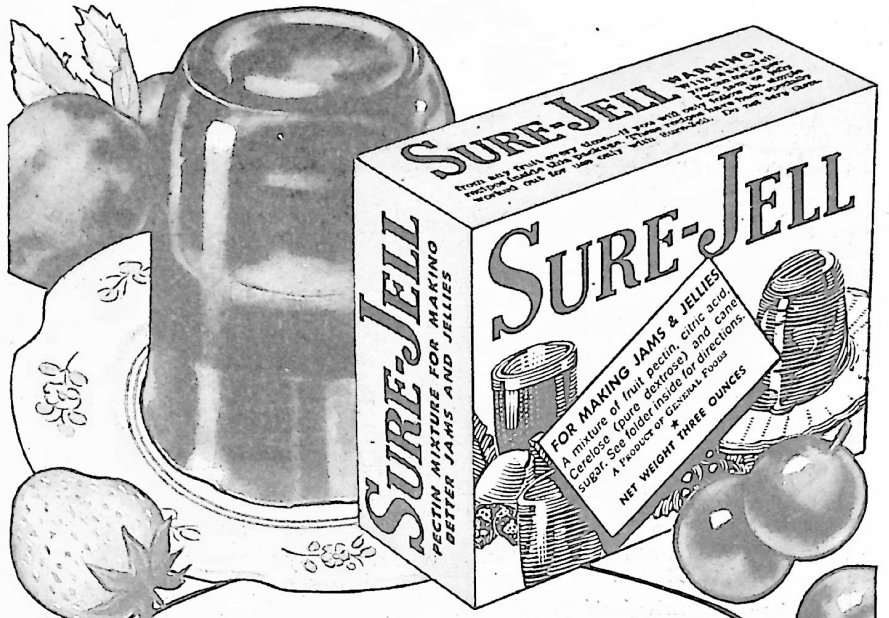
Chocolate Marshmallow Roll

8 marshmallows
6 tablespoons hot water
¾ cup flour
1 teaspoon baking powder
6 tablespoons cocoa
¼ teaspoon salt
¾ cup fine granulated sugar
4 eggs
1 teaspoon vanilla

Melt the marshmallows with the water in a double-boiler. Cool. Meanwhile sift the flour, measure and resift twice with baking powder, cocoa, salt and half the sugar. Break eggs into a warmed bowl and beat until stiff enough to form peaks, keeping bowl over hot water. Fold in the remaining sugar and then the flour-sugar mixture, carefully. Add the marshmallow paste and the vanilla, folding in gently until well-blended. Turn batter out on baking sheet lined with buttered white paper, spreading evenly, and bake for thirteen minutes in a hot oven (400 degrees F.). Turn cake out onto cheesecloth sprinkled lightly with confectioner's sugar and trim off crisp edges. Spread quickly with marshmallow icing and roll up. Twist ends of cloth and pin securely. Place roll on cake rack to cool; turn it frequently if you wish to keep its round shape. Serves ten to twelve.

THIS frosting has a graceful swirl, it will stay where it is put, pile it up as high as you may. And last and crowning virtue in a frosting, it is creamy within and glossy without. A perfect frosting for any two-layer cake, or small cakes, especially devil's food, as well as a filling for the roll.

Concluded on page 19



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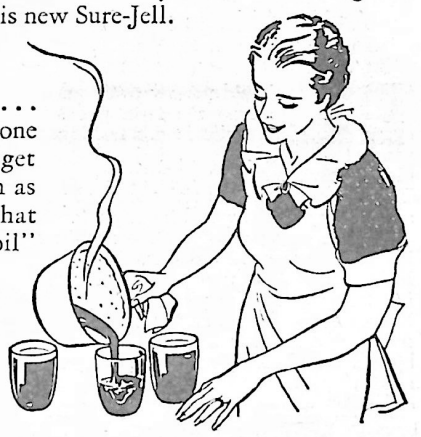

3 PERFECT RESULTS *with any fruit; finer flavor, too . . .* No more worry about failures. Sure-Jell eliminates uncertainty. With this wonderful new pectin product, *all* fruits jell perfectly. The flavor is much finer, too. Short boiling retains all the *real* flavor of the ripe fruit. There is no "boiled-down" taste!

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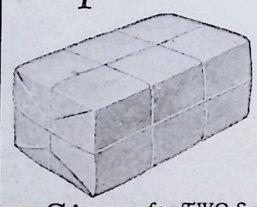
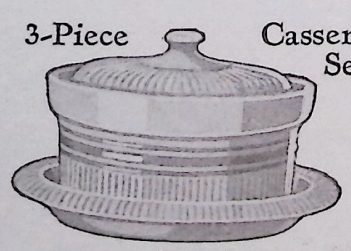


This Big Surprise Package

Given *for TWO Subscriptions at 50 cents each*

We wanted to clear our shelves of odd lots of gifts where we haven't enough of them to advertise in the regular way. So we marked everything down about one-third in our mind and proceeded on that basis to load up the surprise boxes. We put enough in each box so that there will be one gift that will surely appeal to you personally. The other items in the box will make excellent gifts. Each and every box may vary in its contents, but all are equally good so you can't fail to get your money's worth and we do not hesitate to advise you to start off and head your list with this big Surprise Box. Order by name and by **Gift No. 3939.**

3-Piece Casserole Set



Given *for TWO Subscriptions at 50 cents each*

This seven-inch casserole with cover and separate plate is made of Hull fluted pottery. Cream colored with green band trimmings. Very attractive and very practical. The 9-inch plate is deep for a pie plate. Order by name and by **Gift No. 4217.**

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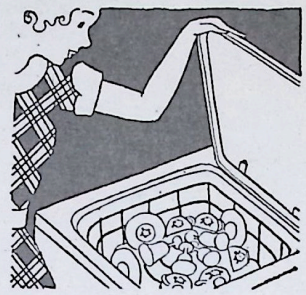
NEEDLECRAFT MAGAZINE, Augusta, Maine

Let's Be Modern Homemakers

Concluded from page 13



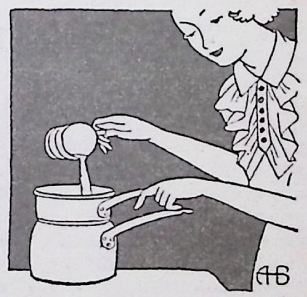
A pleasant release from a distasteful, ever - present task is a boon granted by the electric dishwasher

mixer will depend upon just what attachments will be most useful to you. However, they need not be purchased with the mixer, but may be added from time to time.

THE unfailing, recurring regularity of dishwashing is what makes it so particularly objectionable to countless women. The fortunate woman who has an electric dishwasher need wash dishes only once in twenty-four hours, and then without putting her hands into the dishwater. The electric dishwasher is a great labor-saver, and will pay high dividends in both time and energy. Many of the new sinks today have electric dishwashers as an integral part of them, and they are steadily coming into favor. However, there are also excellent portable dishwashers which one may slide about the room on swivel castors and which provide a working surface on top; other models roll under the sink when not in use. The dishes are placed on trays and thoroughly cleaned by the force of hot, soapy water; after a rinse, the dishes are left to dry, but the silver and glassware need a bit of polishing. If you do not have a dishwasher you will find that the addition of a few sink attachments such as a swinging spout faucet, a rinsing hose and a metal garbage container below the sink will be great comforts in attacking this persistent job. Other necessary aids for dishwashing are good dish-mops, coarse brushes, scrapers, plenty of hot water, soap flakes, powders and cake soaps, and an abundance of dish towels.

AND, while we are on the subject of dishwashing, I want to talk about kitchen utensils. A well-designed pan is never so much appreciated as when it is being washed, because it is easy to clean; there are no unsanitary edges and crevices that are difficult to wash. When selecting cooking-utensils, choose large, convenient handles that are easy to grip and that do not turn, pouring lips that do not splash and tight-fitting covers. Equipment of good quality will give years of economical service and will be a constant joy to use. Pots and pans may be kept as bright and shiny as the day you bought them if you remove all discoloration with one of the soft metal scouring pads daily.

Good tools make work easy. Let's have good cooking-utensils for the job of preparing food for the family



Buy Beauty by the Can

Concluded from page 10

when the lids of the cans are removed, an amusing secret hiding-place is disclosed. Wire shades were covered with white piqué and edged with red ball-fringe.

Anything that is worth painting at all deserves good paint; so be sure to buy materials made by a reputable manufacturer. If you follow his directions exactly, you may be confident of getting perfect results. Also, it is good economy to buy the best paint, enamel and lacquer because they cover more surface and last longer than the cheaper products.

Suggestions for Painting

DO not paint furniture on the porch or out-of-doors, because dust particles will settle on the surface and spoil the finish.

Be sure that you have good paint brushes and that they are the proper size for each particular job.

Before starting to paint a piece of unfinished furniture, carefully smooth all rough places with fine sandpaper and then dust thoroughly. A wood filler is usually applied to raw wood before the first coat.

If the paint or varnish on an old piece of furniture is in good condition, it need only be sanded; but if the finish is scaling and there is an uneven accumulation of coats, remove the finish with a paint and varnish remover applied according to directions on the can. Some paint and varnish removers are inflammable; they should be not used near an open fire.

Try out the color you are going to use on the under side of the piece so that it may be changed if it is not exactly the shade you wish.

Lacquer should be applied with a full brush, allowing it to smooth itself out. Do not risk ruining the finish by retouching. Wet enamel may be worked over a trifle, but avoid this as much as possible.

When painting tables or chairs, do the legs first, then stand the table upright and proceed with the top.

A thin coat of wax, carefully rubbed and polished, will help enormously to keep painted surfaces in good condition.

Concluded from page 17

Boiled Marshmallow Icing

2½ cups granulated sugar
½ cup light corn sirup
¼ teaspoon salt
½ cup water
2 egg whites
1 teaspoon vanilla extract
8 marshmallows

Place sugar, corn sirup, salt and water in a saucepan and cook to the firm ball stage (250 degrees F.). Pour the hot sirup slowly into the well beaten egg whites, beating constantly. Add vanilla or lemon extract or half a teaspoon of almond, and continue beating until the frosting will hold its shape when peaked. Add marshmallows quartered.

Frozen Apricot-Banana Marlow

In an instant one can see that in color, flavor and texture the banana and the apricot are made to set each other off! And both are replete with food values:

Recipe

16 marshmallows
¼ cup milk
1 cup apricot purée
½ cup mashed bananas
2 tablespoons sugar
⅛ teaspoon salt
2 cups whipping cream

Melt marshmallows in the milk in top of a double-boiler. Stir in the fruits, sugar and salt. Chill in the refrigerator until the mixture begins to congeal. Whip cream until stiff and fold into marshmallow mixture. Pour into refrigerator tray and freeze without stirring. Serves eight. The fruit purée may be made from fresh or canned apricots or from the stewed dried products. A garnish of chocolate shot is a crowning touch.

This mixture may be frozen in a freezer, or packed in a mold with a tight-fitting cover sealed with adhesive tape, and frozen in an ice-salt pack or in a mechanical refrigerator.

THIS hot sauce will turn any ice cream into a sundae and can be depended upon not to freeze into a difficult taffy when it strikes the cold cream:

Hot Marshmallow Sauce

20 marshmallows
1 cup sugar
⅓ cup water
3 tablespoons cream
1 teaspoon vanilla

Melt the marshmallows with the cream in a double-boiler. Meanwhile boil the sugar and water together until the sirup spins a thread. Stir slowly into the cream mixture, add vanilla and serve hot. Fine with chocolate, coffee, or pistachio.

You Should Be "In a Pickle" in September

RECENTLY I went down to visit hot Washington, D. C. and my octogenarian mother admitted she was a bit tired because she just had to spice gooseberries. Here's hoping you have, and also sweet pickled peaches and watermelon rind, and spiced currants, otherwise the preserve shelf will be lacking its most delightful occupants.

But now come the real pickling days and in the Canning Directory you will find booklets listed that tell you how. A few specialties must be given just for illustration. Served in lettuce cups with cold meats and for addition to the winter sandwiches, these chopped pickles are useful. Chutney as imported is very expensive and it is necessary with all curries and rice dishes cooked with meats and fish in the Creole style.

American Chutney

2 cups preserved ginger with sirup
15 apples
9 green sweet peppers
2 chilli peppers
3 cups vinegar
1 pound brown sugar
8 bay-leaves
1 teaspoon allspice
¼ teaspoon black mustard seed
¼ teaspoon cloves
1 tablespoon salt
1 cup water

Cut ginger in small pieces, core and pare apples, halve them and cut in thin slices, seed the peppers, quarter and slice thin. Put the whole spices in a cheesecloth bag. Combine all ingredients and simmer them until thick. Remove spice bag and bottle hot, using sterilized glass jars. Seal.

Celery Sauce

2 dozen ripe tomatoes
2 bunches celery
8 large onions
2 red peppers
2 tablespoons salt
2 cups vinegar
1 pound brown sugar

Clean the vegetables and chop fine. Add vinegar (reserve half a cup and add only if it becomes too dry), sugar and salt and let it simmer till vegetables are tender (about ninety minutes). Fill hot into sterilized jars and seal at once.

Beet Relish

4 cups cooked beets diced
2 onions
3 red peppers
2 cups vinegar
2 teaspoons salt
⅓ cup prepared horseradish
¾ cup sugar

Cook beets as for the table, peel and dice them. Chop seeded peppers and onions fine and combine all ingredients. Simmer until mixture is thick and beets are clear. Pack hot in sterilized jars and seal as you would any preserve, using rubbers or lined caps in all these cases.

Green Tomato Pickle

4 quarts green tomatoes
4 lemons
4 pounds sugar
2 pieces candied ginger
½ cup cold water

Wash and slice the lemons and tomatoes and cut the ginger fine. Add sugar and water to fruit and simmer for two hours. Cook the ginger only for the last twenty minutes. Allow to stand overnight and simmer again for two hours. Pack hot in sterilized jars and seal.

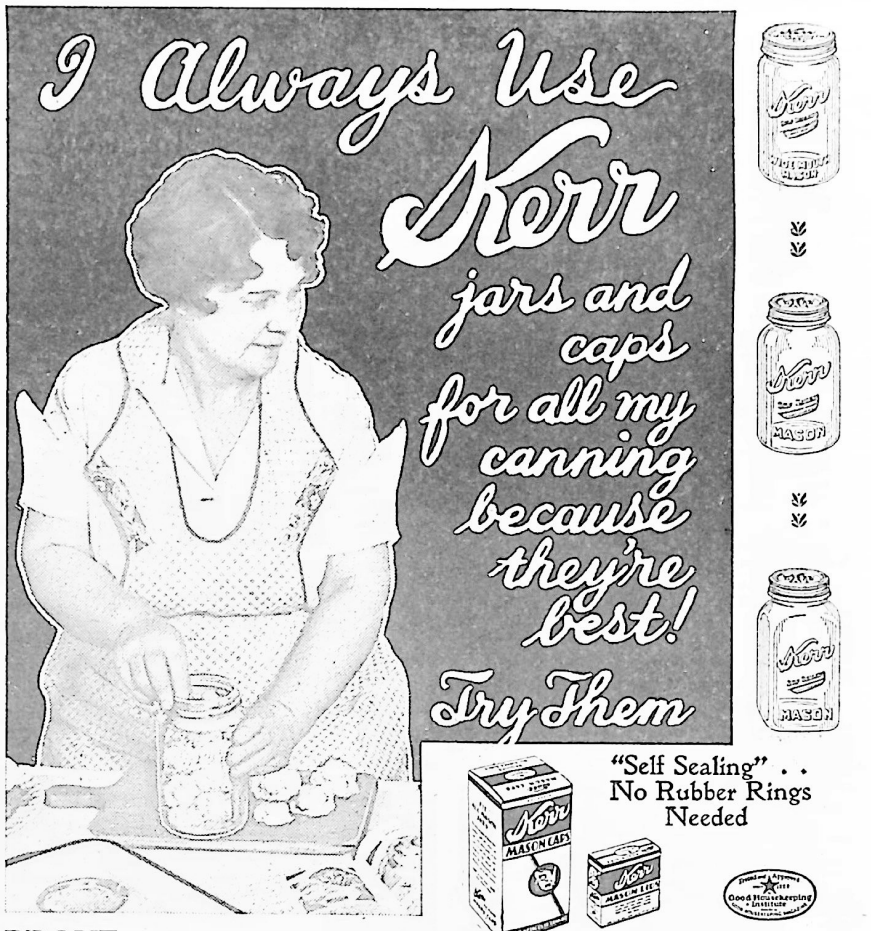
Spiced Grapes

7 pounds grapes
4 pounds sugar
1 nutmeg
2 cups vinegar
1½ tablespoons cinnamon
2 teaspoons ground cloves

Stem and wash the grapes and slip the pulp from the skins. Simmer the pulp in agate or white lined pan until soft, then sieve to remove the seeds. Add seedless pulp to the skins with the sugar, vinegar and spices and simmer very gently for two hours. Store as you would canned fruit.

A Thumbnail Canning Directory

THIS four page leaflet has been revised to date and will be sent to you on request for a three-cent stamp to cover postage. It is not a treatise on canning but gives you lists of approved canning appliances, jars, rings, etc.; a valuable list of governmental, editorial and commercial bulletins on canning, preserving and pickling and how you can obtain them; and two detailed tables for the preparation, temperatures, and time of processing canned vegetables and fruits. It's worth a stamp and will be a good guide for the end of the summer canning, preserving and pickling campaign.



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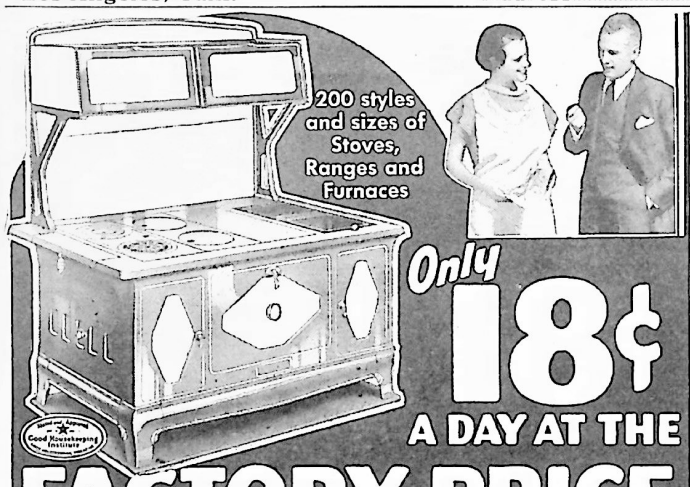

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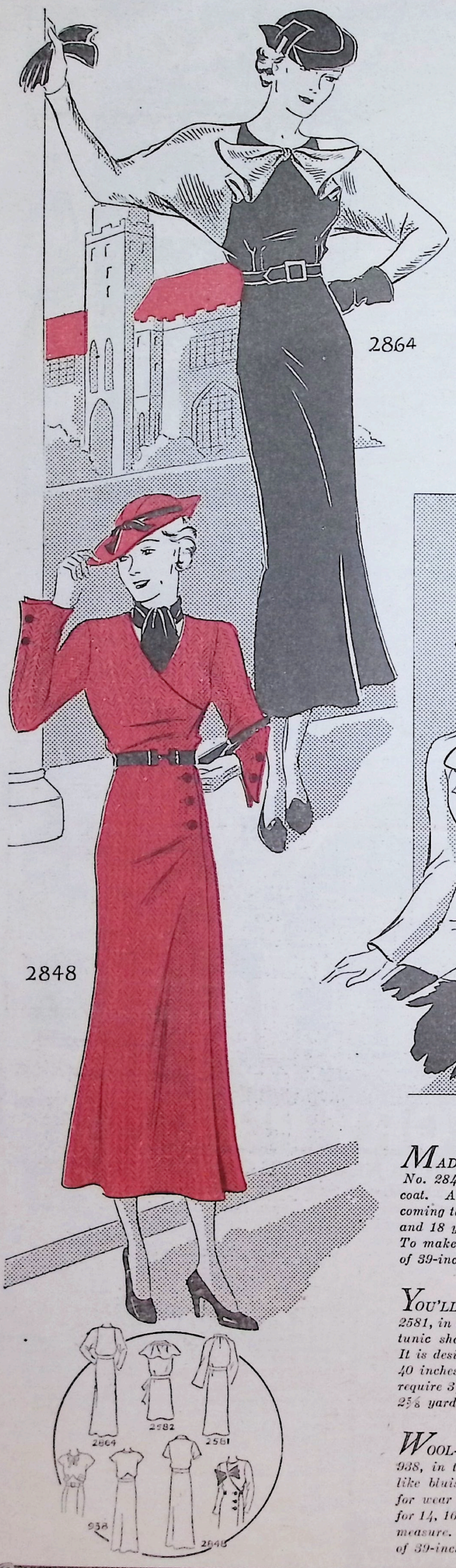
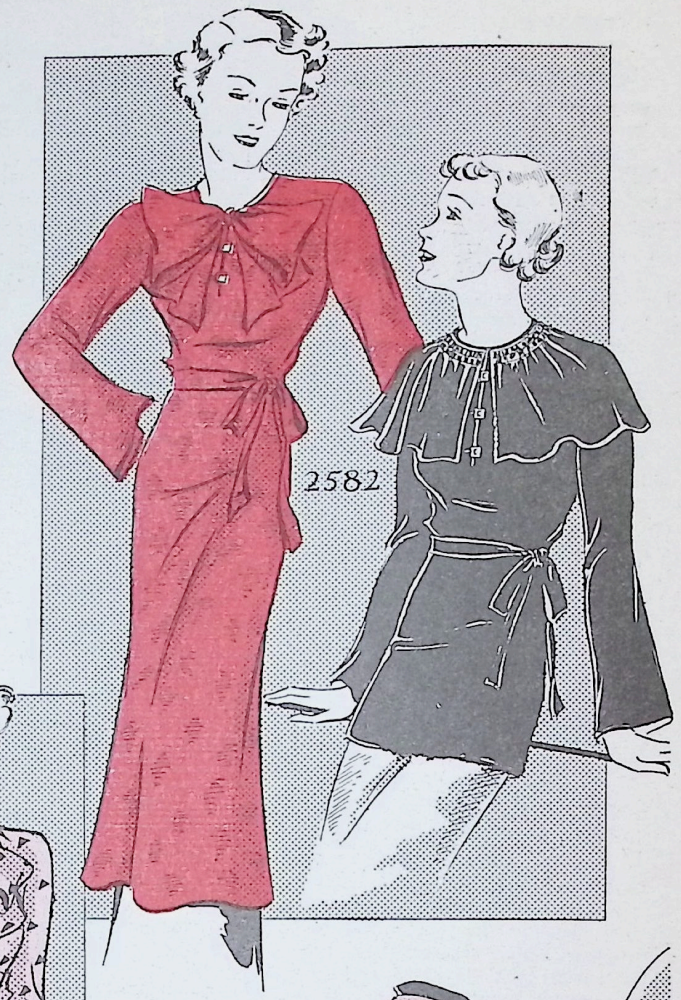
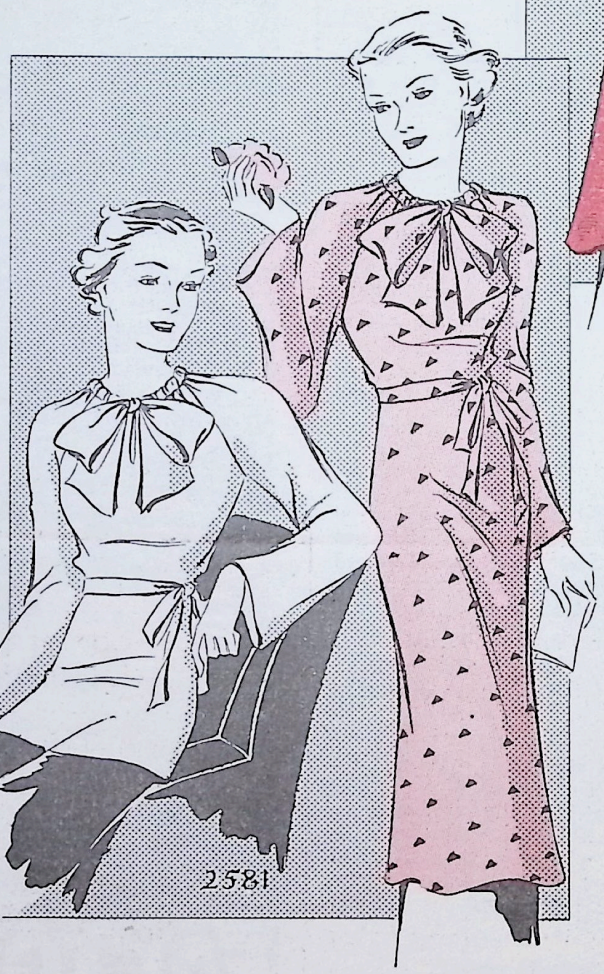


HERE'S a charming day dress, No. 2864, which is individualized by black crepe with satin back. The shiny surface of the crepe is used for sleeves with deep armholes and the flattering neck trim. The dress is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make this model in the 16-year size will require 2⅝ yards of 39-inch material, with 1½ yards of 39-inch contrasting

BLOUSES give interesting variety to the wardrobe, and here are two adorable styles, No. 2582. So distinctly smart is the long tunic of moire with metal threads. For the prettily caped blouse choose crepe silk. They are designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 3 yards of 39-inch material for tunic blouse with bow; 3⅛ yards of 39-inch material for tunic blouse with collar

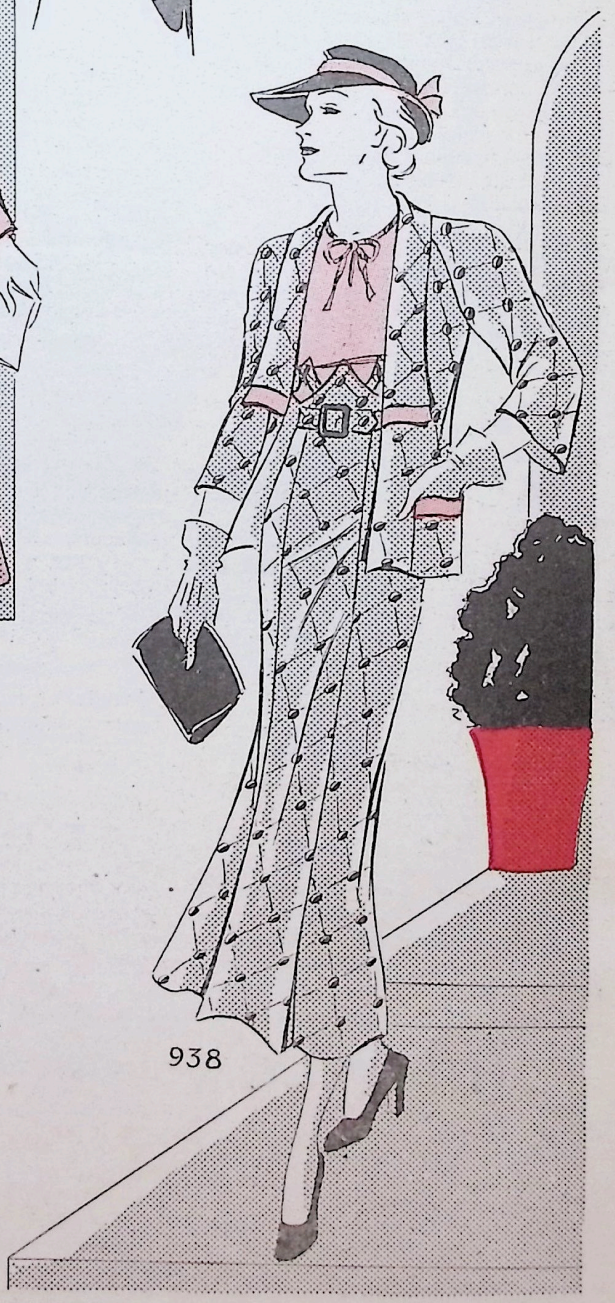




MADE of two-tone heather mixture woolen, model No. 2848 is exceedingly smart for first fall wear without a coat. And incidentally, its lines are slimming, and becoming to many types of figures. It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make the dress in the 16-year size will require 3⅞ yards of 39-inch material, with ⅛ yard of 39-inch contrasting

YOU'LL find much use for the long tunic blouse, No. 2581, in crepe silk for afternoon wear. The shorter length tunic shows how conservative it can be in wool jersey. It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 3⅛ yards of 39-inch material for long tunic blouse; 2⅝ yards of 39-inch material for shorter length tunic blouse

WOOL-LIKE silk made this attractive jacket dress, No. 938, in the new smart slate-amethyst — a subtle dark color like bluish-gray with an amethyst cast. It's practical for wear now, and later beneath your coat. It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 4 yards of 39-inch material, with 1 yard of 39-inch contrasting



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THIS smart model, No. 3452, is very becoming to figures of heavier build. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make in the 36-inch size will require 5⅞ yards of 39-inch material, with ½ yard of 39-inch contrasting.

HERE'S a charming dress, No. 2699, for anyone whose figure needs study for slender effect. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make in the 36-inch size will require 3½ yards of 39-inch material, with ¾ yard of 39-inch contrasting.

MODEL No. 3306 is exceedingly smart, easy to make, and delightfully slimming. The becoming collar merges into a pretty scarf effect. The dress is designed for 36, 38, 40, 42, 44, 46, 48, 50 and 52 inches bust-measure. To make in the 36-inch size will require 3⅞ yards of 39-inch material.

THE cross-over styling of model No. 3479 is charmingly right for the matronly figure. The dress is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make in the 36-inch size will require 3⅝ yards of 39-inch material.

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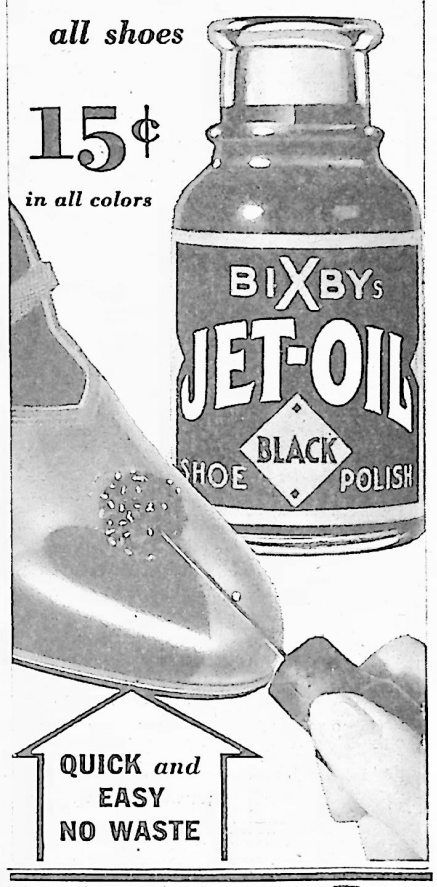

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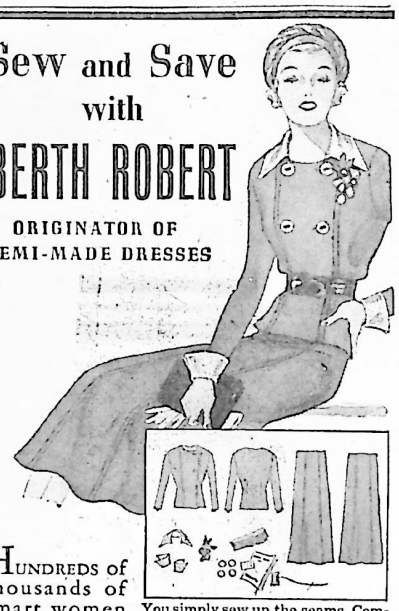

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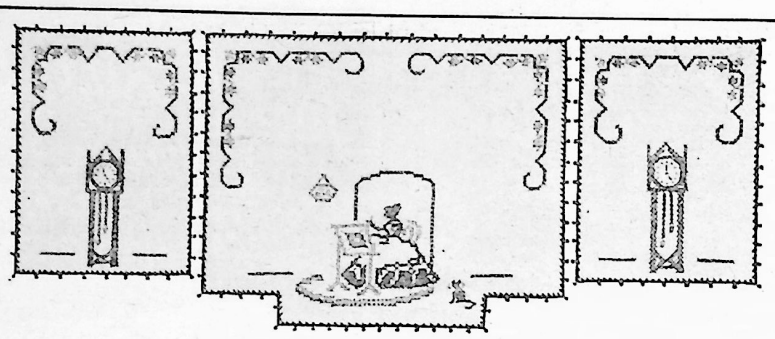

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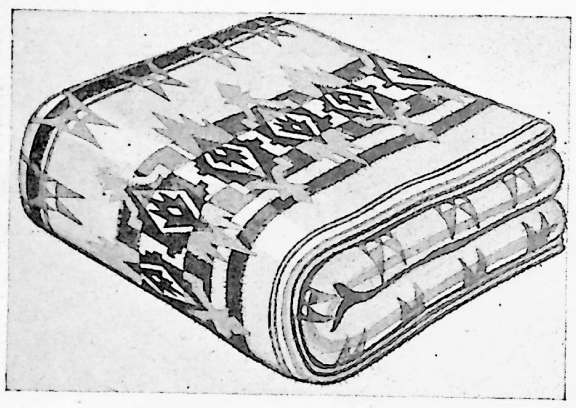

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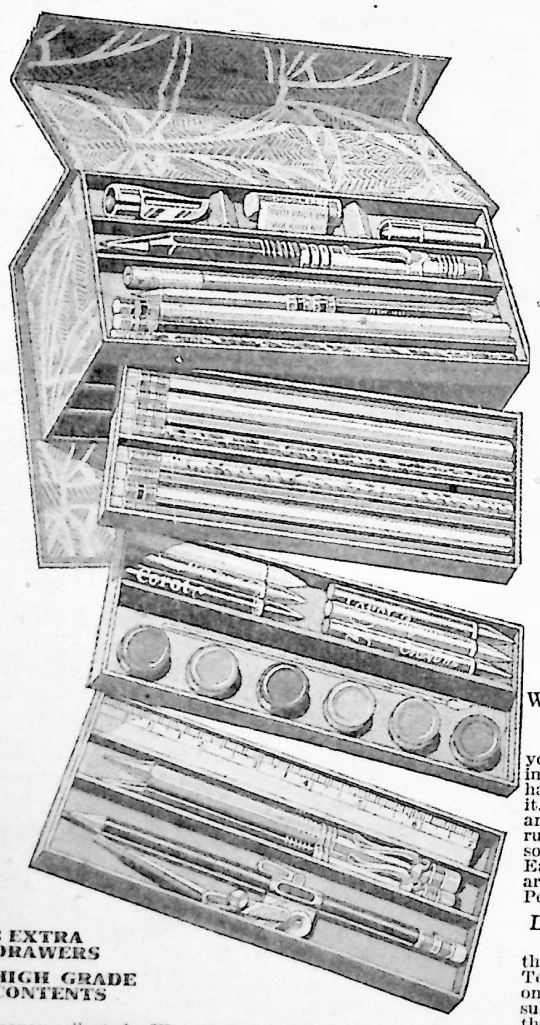

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1 square eraser
1 thrift bank
1 box pens

PULL OUT TOP DRAWER and here are 9 good pencils (including a radiolite)

PULL OUT MIDDLE DRAWER

and here are 6 cakes of water-color paints
12 crayons (we've added 6 since this cut was made)
1 camel's-hair brush
1 metal cap, 1 pencil clip

PULL OUT BOTTOM DRAWER

and here are 1 8-inch wooden ruler,
1 metal ruler & protractor (not shown)
1 cloth carrying case with identification ticket to carry day's supply without toting entire cabinet (not shown in picture)
1 double action compass (with pencil)
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1 ruler

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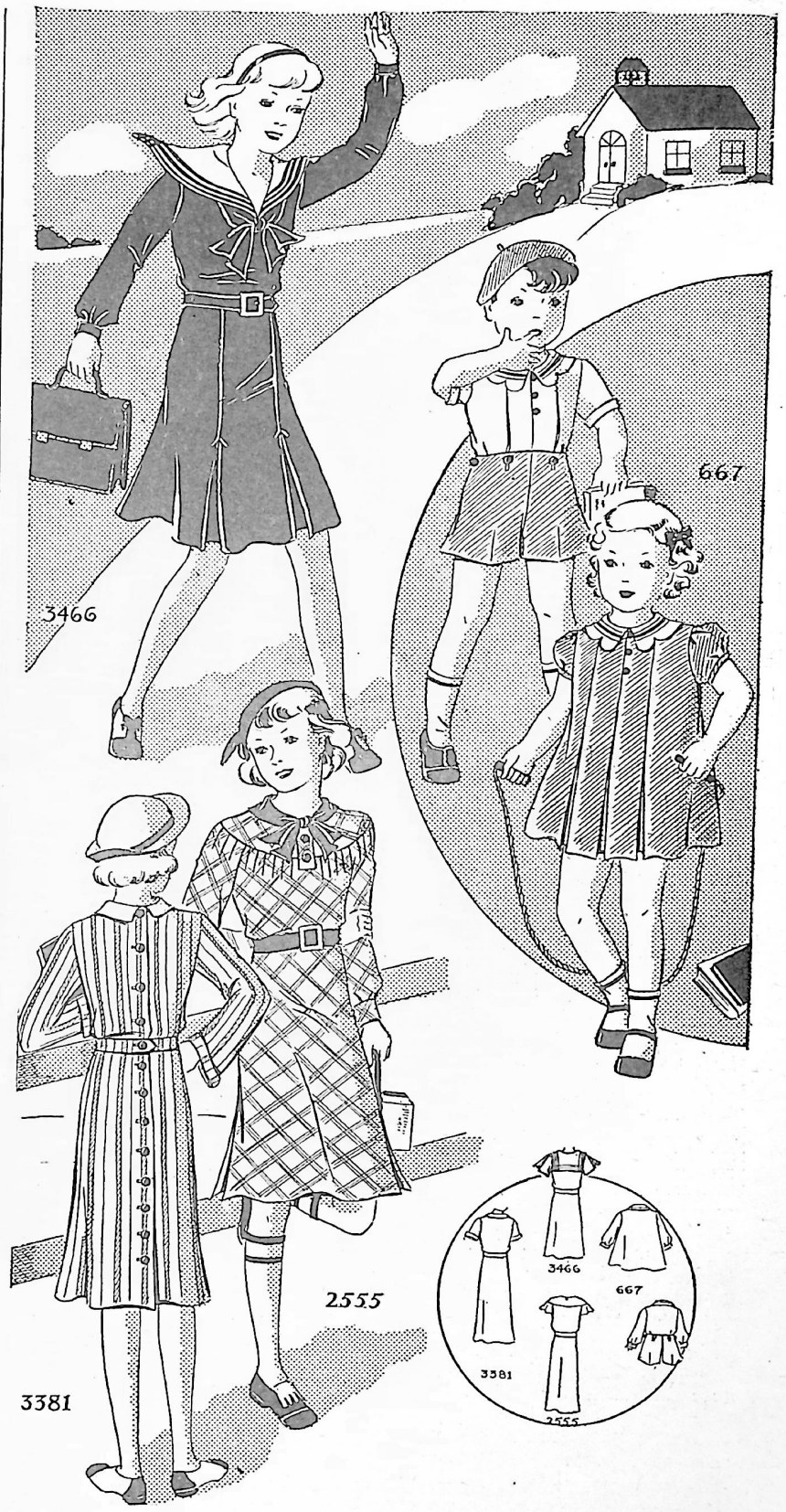

JUST the merest hint of "nautical" feeling, so beloved by schoolgirls, marks this smart little dress, No. 3466. It is designed for 6, 8, 10 and 12 years. To make in the 8-year size will require 2 yards of 39-inch material, with ½ yard of 35-inch contrasting, 3¼ yards of braid, and 1¼ yards of 5-inch ribbon for tie.

MANY a smart "mummy" has decided to dress small brother and sister in togs of similar styling. As for example, models No. 667 show just how smart and practical they can be. They are designed for 2, 4 and 6 years. To make in the 4-year size will require 1⅝ yards of 35-inch material, with ¼ yard of 35-inch contrasting for dress; and 1⅛ yards of 35-inch material, with 1 yard of 35-inch contrasting for suit.

ISN'T model No. 3381 a darling dress for school-age daughter? And it's so entirely practical, too. It is designed for 8, 10, 12 and 14 years. To make in the 8-year size will require 1⅞ yards of 39-inch material, with ¼ yard of 35-inch contrasting.

HERE'S a darling model, No. 2555, for growing daughter for back to school wear. The dress is designed for 6, 8, 10 and 12 years. To make in the 8-year size will require 2⅛ yards of 35-inch material, with ⅝ yard of 35-inch contrasting.

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Lovely Maureen O'Sullivan, whose beautiful skin is proof of the care she gives it, makes a hooked rug on the set between scenes of Metro-Goldwyn - Mayer's new picture "Anna Karenina"

A LOVELY SKIN—

Your Duty and Your Pleasure

BY DIANA TRENT

TO turn a serene face to the world, to lift our chins, square our shoulders, accept what the fates may bring and, even though chaos may by lying at our feet, to plan for better things ahead — that is what the women of this country have done over and over again. That's what they have done in the last five years. The world, our world, yours and mine and our families', may have seemingly crashed to pieces for the nonce — but somehow, some way, as so many times before, we've picked up the pieces and patiently, tirelessly started to put them together again.

There was a time when, if I felt blue or depressed, I'd hie me out and buy me a new hat or a new blouse. No man can probably appreciate the subtle effect that a new purchase has on the feminine mind, but you and I know the lift to the spirit that the merest trifle can bring. It has been many a long day since I could afford to buy anything of that kind just on the impulse of the moment. But I've found another outlet for the blues — not so expensive and far more intriguing. I pass it on to you to use on those occasions when life becomes a bit thick and you must get your balance in order to go on.

Now I give myself a facial — or go out and buy a new cream or lotion, a fatly luscious cake of soap, a brave and brilliant lipstick or an enchanting new eye-shadow. In no time at all, my sense of humor and my equilibrium are completely restored.

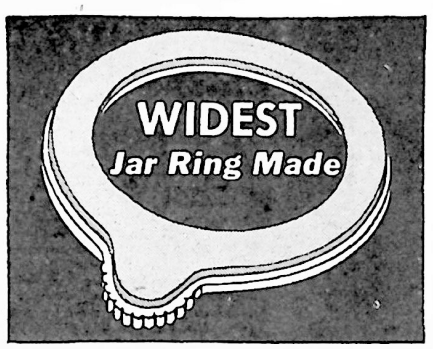
ALL of which brings me to the point of my story. You know, I sincerely believe that these bodies of ours are the outward symbol of the spirit within, and by the same token, I believe that a clear skin should not only be every woman's rightful possession — but a duty imposed upon her by the very fact of her womanhood. Unless a bad skin is the result of some organic trouble there is no reason under the sun why all of us should not have a skin that is clear and smooth. It seems to me that there is no hobby from which a woman can derive more fun and satisfaction than the grooming of her person. A good complexion is the very first step. You don't have to spend a fortune to accomplish this either. Salon treatments are delightful for those of us who can afford them — but they're not *necessary.* You must know your skin type, you must select your cosmetics with care, buying according to the appropriateness of your need rather than according to price, and you must follow a simple routine as religiously as you brush your teeth every day.

Let's start by deciding which of the three types of skin you have — normal, dry or oily. It isn't as difficult as you might think. If your skin is dry, it will usually have a tight, drawn feeling. It will chap easily. Powder will flake on it, and it will line and wrinkle quickly. If your skin is oily, on the other hand, an oily film will appear even a short time after you have cleansed it. Powder will cake on the oily skin in unsightly little patches. It will have a tendency to large pores, due to the fact that the sebaceous or oil glands are sending out an abnormal amount of oil, and so constantly filling and stretching the pores. If you are one of the lucky ones whose skin is neither dry nor oily, but smooth, clear and finely textured, you will have to powder only rarely. Your skin will have a dewy look, a natural, healthy glow.

So — having made up your mind which type your skin is, the next step is to find a simple treatment to improve or preserve it which you can follow even on the busiest days. I can't stress too strongly the fact that once having started such a routine you must follow it day in and day out. Make up your mind that unless the heavens fall, *nothing* will interfere with it.

BECAUSE the dry skin is more prevalent than any other type, suppose I start with that. For cleansing purposes you can either use a soap or a cream. If you prefer a soap, be sure to choose a really bland complexion soap.

Concluded on page 25



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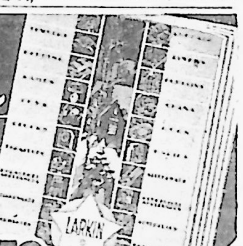

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Veranda Cushions

No. 35 - 7 - 5. "Lantern Plant." Perforated stamping-pattern, 20 cents. Stamped on 16½-by-33-inch brown novelty crash, with sateen patches for applique, and strip for cording, 85 cents. Floss to embroider, 8 cents

No. 35 - 7 - 6. "Dahlia." Perforated stamping-pattern, 20 cents. Top stamped on 16½-by-16½-inch green sateen, with salmon-pink sateen for applique, back and cording, 75 cents. Floss to embroider, 8 cents

No. 35 - 7 - 7. "Phlox." Perforated stamping-pattern, 20 cents. Stamped on 16½-by-33-inch blue novelty crash with patches for applique, and strip for cording, 75 cents. Floss to embroider, 20 cents

No. 35 - 7 - 8. "Larkspur." Perforated stamping-pattern, 20 cents. Stamped on 16½-by-33-inch coral novelty crash, with patches for applique, and strip for cording, 80 cents. Floss to embroider, 15 cents

No. 35 - 7 - 9. "Nasturtium." Perforated stamping-pattern, 20 cents. Stamped on 16½-by-33-inch yellow novelty crash, with sateen patches for applique, and strip for cording, 85 cents. Floss to embroider, 10 cents

Rickrack Trims

No. 35 - 9 - 1. Dresser Cover. Perforated stamping-pattern, 20 cents. Stamped on 18-by-42-inch cream linen, 95 cents. Floss to embroider, 10 cents. Green rickrack braid to trim, 21 cents

No. 35 - 9 - 2. Breakfast Cloth. Perforated stamping-pattern, 30 cents. Stamped on 36-by-36-inch yellow novelty crash, $1.25. Floss to embroider, 5 cents. Rickrack braid to trim, 57 cents

No. 35 - 9 - 3. Breakfast Cloth (Strawberry Design). Perforated stamping-pattern, 15 cents. Stamped on 36-by-36-inch cream linene, 75 cents. Floss to embroider, 13 cents. Blue rickrack braid to trim, 21 cents

No. 35 - 9 - 4. Place-Mats (Flower Pot Design). Perforated stamping-pattern, 15 cents. One 12-by-18-inch mat stamped on brown novelty crash, 20 cents. Floss to embroider one mat, 8 cents. Rickrack braid to trim one mat, 12 cents. Set of four 12-by-18-inch mats stamped on brown novelty crash, 65 cents. Floss to embroider set, 10 cents. Rickrack braid to trim set, 39 cents

No. 35 - 9 - 5. Place-Mats (Strawberry Design). Perforated stamping-pattern, 15 cents. One 12-by-18-inch mat stamped on cream linene, 20 cents. Floss to embroider one mat, 13 cents. Blue rickrack braid to trim one mat, 9 cents. Set of four 12-by-18-inch mats stamped on cream linene, 55 cents. Floss to embroider set, 25 cents. Blue rickrack braid to trim set, 36 cents

Needle Etchings

No. 35 - 9 - 6. Mount Vernon. Perforated stamping-pattern, 15 cents. Stamped on 10-by-12-inch cream linen, 20 cents. Floss to embroider, 5 cents

No. 35 - 9 - 7. Dog. Perforated stamping-pattern, 15 cents. Stamped on 7-by-9-inch cream linen, 15 cents. Floss to embroider, 3 cents

No. 35 - 9 - 8. Old Ironsides. Perforated stamping-pattern, 15 cents. Stamped on 9-by-12-inch cream linen, 20 cents. Floss to embroider, 3 cents

No. 35 - 9 - 9. The Ranger. Perforated stamping-pattern, 15 cents. Stamped on 7-by-9-inch cream linen, 15 cents. Floss to embroider, 3 cents

No. 35 - 9 - 10. Atlantic Shore. Perforated stamping-pattern, 20 cents. Stamped on 9-by-18-inch cream linen, 30 cents. Floss to embroider, 8 cents

Cross-Stitching on a Linen Canvas

No. 35 - 9 - 11. Cushion. Design stamped in color on 14½-by-18-inch linen canvas, with rayon silk for back, 75 cents. Two-ply high-luster floss to embroider motifs, 54 cents. Orange silk cord for edge, 30 cents

No. 35 - 9 - 12. Scarfs. Design stamped in color on 17-by-36-inch linen canvas, $1.35. Two-ply high-luster floss to embroider 17-by-36-inch scarf, 78 cents. Design stamped in color on 17-by-54-inch linen canvas, $2.00. Two-ply high-luster floss to embroider 17-by-54-inch scarf, 78 cents. Design stamped in color on 17-by-72-inch linen canvas, $2.50. Two-ply high-luster floss to embroider 17-by-72-inch scarf, $1.24

No. 35 - 9 - 13. Mats. Design stamped in color on 12-by-22-inch linen canvas, 60 cents. Two-ply high-luster floss to embroider 12-by-22-inch mat, 40 cents. Design stamped in color on 16-by-22-inch linen canvas, 75 cents. Two-ply high-luster floss to embroider 16-by-22-inch mat, 60 cents

No. 35 - 9 - 14. Chair and Davenport Sets. Design stamped in color on 11-by-15-inch piece and two 7½-by-11-inch pieces of linen canvas for chair-set, $1.00. Two-ply high-luster floss to embroider chair-set, 74 cents. Design stamped in color on three 11-by-15-inch pieces and two 7½-by-11-inch pieces of linen canvas for davenport set, $2.00. Two-ply high-luster floss to embroider davenport set, $1.34

No. 35 - 9 - 15. Tie-Backs. Design stamped in color on linen canvas (6-by-22 inches), 60 cents per pair. Two-ply high-luster floss to embroider pair of tie-backs, 48 cents

No. 35 - 9 - 16. Knitting Bag. Design stamped in color on 12-by-34-inch linen canvas, $1.00. Two-ply high-luster floss to embroider, 44 cents

Flora in Stitchery

No. 35 - 9 - 17. Cushion. Perforated stamping-pattern, 15 cents. Stamped on 16-by-32-inch ecru linen, 70 cents. Crewel wool to embroider, $1.04

No. 35 - 9 - 18. Seed Pocket. Perforated stamping-pattern, 20 cents. Stamped on 15-by-46-inch unbleached muslin, with green bias-fold to bind, 35 cents. Floss to embroider, 35 cents

No. 35 - 9 - 19. Refreshment Set. Perforated stamping-pattern, 20 cents. Cloth, 36-by-36 inches, and four 12-by-12-inch napkins stamped on light green linene, with patches for applique, and dark green percale for bands, $1.45. Floss to embroider, 10 cents

Swanky Hankies

No. 35 - 9 - 20. "Freshman." Perforated stamping-pattern, 15 cents. Stamped on 15-by-15-inch white handkerchief linen, with orange for applique, 30 cents. Floss to embroider, 8 cents

No. 35 - 9 - 21. "Sophomore." Perforated stamping-pattern, 15 cents. Stamped on 15-by-15-inch white handkerchief linen, with red for applique, 30 cents. Floss to embroider, 5 cents

No. 35 - 9 - 22. "Junior." Perforated stamping-pattern, 15 cents. Stamped on 15-by-15-inch white handkerchief linen, with blue for applique, 30 cents. Floss to embroider, 10 cents

No. 35 - 9 - 23. "Senior." Perforated stamping-pattern, 15 cents. Stamped on 15-by-15-inch white handkerchief linen, 30 cents. Floss to embroider, 8 cents

No. 35 - 9 - 24. Chrysanthemum. Perforated stamping-pattern, 15 cents. Stamped on 15-by-15-inch white handkerchief linen, 25 cents. Floss to embroider, 5 cents

No. 35 - 9 - 25. Ivy. Perforated stamping-pattern, 15 cents. Stamped on 15-by-15-inch white handkerchief linen, with green for applique, 30 cents. Floss to embroider, 3 cents

No. 35 - 9 - 26. Aster. Perforated stamping pattern, 15 cents. Stamped on 15-by-15-inch white handkerchief linen, 25 cents. Floss to embroider, 5 cents

Working-Charts of Crochet Designs

No. 105 C. Chair-Set in Woodland Design, 10 cents

No. 106 C. Oblong Centerpiece in Woodland Design, 10 cents

No. 107 C. Chair-Set. Holly and Bird Design, 10 cents

No. 110 C. Luncheon Cloth in Holly and Bird Design — inset border, 10 cents

No. 111 C. Armchair Set in Rose and Pigeon Design, 10 cents

No. 112 C. Wisteria Luncheon Set — centerpiece section and place-mat, 10 cents

No. 113 C. Anemone Teacloth — border and insertion, 10 cents

No. 114 C. Garden Design Teacloth Border, 10 cents

Working-chart of letters of alphabet in arrangement for single initials or monograms, for filet-crochet or cross-stitch, 10 cents

Special perforated stamping-pattern of any one initial in 4-inch, 2½-inch, 2-inch and 1½-inch sizes, 15 cents

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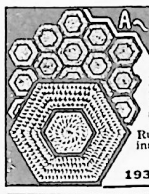

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Concluded from page 15

To form the B make chain long enough for the upright and upper loop of letter and work back with doubles. With a lighter shade work a row of trebles for the shaft, then back with one row of doubles. Make chain for lower loop of letter and work back with doubles, then shade midway with one row of doubles.

In forming the W, do the right side of letter first. Work back on foundation chain with doubles, then shade from one end with rows of trebles and doubles. The left side of the letter is merely a row of doubles in chain, in the darker shade.

Blanket monograms may be made any desired size and either framed or supported with horizontal base lines as pictured.

A Lovely Skin

Concluded from page 23

If you are in doubt about making a choice I'll be glad to recommend several for your selection. You'll find them listed in this month's Vanity Box — about which, more later. If you like a cream, choose one of the light, melty creams that liquefy almost the minute they touch the skin. One such cream is almost a household word and can be had in tubes or jars as you may wish.

Next you must have a good tissue cream to act as a lubricator. And this is most important. You can wash a dry skin a dozen times a day, but that isn't enough to keep it soft and smooth. Something must be done for this parched skin to help replace the natural oils. A good tissue cream, therefore, is an essential. You must choose a cream rich in oils, thick to the touch.

Last, you must have a toning or freshening lotion to remove every trace of cream, close pores and tone the skin. The same firm that makes the cleansing cream I referred to, also makes a toning lotion which is excellent for the dry skin.

And now you are ready to start your treatment. At night begin by cleansing the face, removing dirt, grime and make-up. If you use soap, use warm water and work up a thick lather, working it well into the skin with the finger-tips — then rinse and rinse — and rinse again to be sure that not one vestige of soap remains on the surface of the skin. Dry with a soft towel. If you use a cleansing cream use it generously — not once but twice. Remove with cleansing tissues. Now apply your tissue cream. Smooth it on always with an upward and outward movement and leave it on for as long as possible. Personally, I hate to go to bed with cream on my face. If you, too, dislike that idea perhaps you would like to try this little trick. Leave the cream on your skin while you are getting ready for bed. Just before you turn in for the night remove the excess. The tiny film remaining will work while you sleep.

In the morning cleanse your face again. Splash your face with cold water to bring up the circulation and help to close the pores. Soak a bit of cotton in your lotion and pat it on the face. There are cotton pads put up in convenient form for just this purpose — and a smart idea too! If you like a foundation cream, use it sparingly for a smooth effect. Last, but by no means least, apply your make-up.

FOR the oily skin you will need a soap or a cleansing lotion. If you use a soap I recommend the use of a complexion brush. There's a perfectly grand one on the market that is shaped like an egg, and fits perfectly into the hand. Its genuine boar bristles are rounded at the ends to prevent any scratchy sensation and it gets into all the corners beautifully. A more stimulating cream is indicated for this type of skin than for the dry skin. I know of one that is said to do wonders in decreasing the size of the pores and so reducing oiliness. The oily skin needs too, a more astringent lotion than the dry skin. I can recommend one that is said to be particularly efficacious. It is made by a well-known house that has spent years in developing just such specialized items.

For the treatment, follow exactly the same steps I have outlined for the dry skin night and morning.

THE normal skin is, of course, the easiest of all to care for, because the glands are functioning properly and keeping it in good condition through natural means. For this type of skin, any of the good cold creams on the market would be ideal — a first application for cleansing purposes and a second application to be left on as long as possible. A mild toning lotion or one of the creamy finishing lotions which tones and acts as a powder base at the same time is splendid before makeup. I'm thinking of one of this type — rich in oils but not at all sticky, which has recently appeared in a new dress . . . . an easy-to-open coral bakelite top and a smart label to match in coral, cream and black.

Now, here's the point I want to emphasize. I'm all in favor of giving as much time to the care of the skin as it is possible to spare. On the other hand, a once-a-week facial will not begin to have the effect that a simple, regular routine such as I have outlined will accomplish. Just a few minutes night and morning will achieve real results.

REMEMBER too, that you can spend hours and hundreds of dollars on the external care of your skin to no avail, unless, along with it, you watch your diet and elimination. Plenty of fresh vegetables, fruits and water will help more than you realize. Fresh air and lots of sleep will do more to iron out wrinkles than any cream ever invented.

We women have no more gracious gift to present to the world than beauty — beauty of person and personality — beauty of thoughts and ideas. A beautiful skin is a treasure to be cherished — an unbeautiful skin is an empty till which needs replenishing — not through vanity, but because it will give pleasure and inspiration to others. If you have a beautiful skin, it should be your duty and pleasure to preserve it — if you haven't it should be your duty and pleasure to acquire it.

If, through these suggestions, I can help even a few of the readers of Home Arts — Needlecraft, to achieve lovelier skins, I shall feel that I, too, have fulfilled a trust.

THE VANITY BOX

If you would like a free copy of the Vanity Box containing the names of the cosmetics described in this month's article and many others which Miss Trent recommends, send a stamped, addressed envelope to Diana Trent, Home Arts — Needlecraft, 642 Chrysler Building, New York, N. Y. She will also gladly advise you on your personal beauty problems if you will write her at the above address

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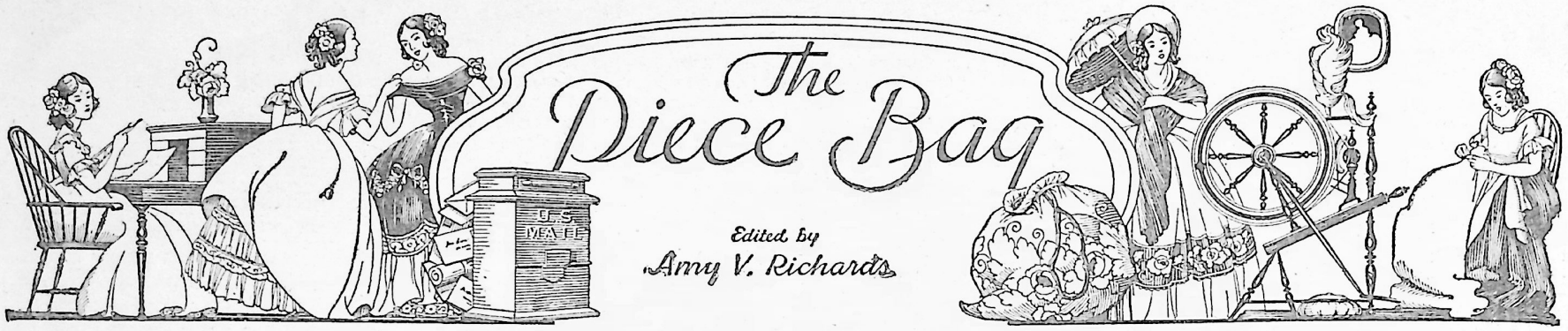


The Piece Bag

Edited by
Amy V. Richards

FRIDAY, SEPTEMBER 13, 1935 — the only day of its kind this year, but no "jinx" day for any organization that chooses this made-to-order day to stage a "JINX CARNIVAL" for the benefit of its treasury. If the weather permits, the carnival should be held outdoors, but if the elements are "jinxy," an indoor affair will be nearly as satisfactory.

Early in the month the committee should see to it that there are plenty of posters and ads in the local papers to give ample advance notice of the carnival. For additional bait, offer free tickets of admission to the "Jinx Museum."

This museum should be apart from the rest of the carnival, either in a shed, tent or separate room, and there are displayed under the care of a most funereal curator a number of broken mirrors, a live black cat, an empty rocking-chair (kept moving by an obliging youngster behind the scenes), three cigarette stubs and a burnt match, some spilled salt beside a salt shaker, a doll's table laid for thirteen, at least one ladder so placed that visitors must walk under it, and any other symbols of bad luck you can think of. In addition to these general symbols, choose a few more specific ones and placard them properly. If Mr. Jones slipped on a banana skin in the not-too-distant past, exhibit a section of banana skin with the story of Mr. Jones' downfall on the accompanying placard; if Miss Smith has had an apparent run of bad luck recently, exhibit a large common pin as the one she failed to pick up and so invited her series of calamities. And, by the way, a stocking with a bad run might be exhibited as the original "run of bad luck." Around the room place signs warning visitors of dire disaster if their admonitions are

not heeded: "Bad luck to walk under a ladder — if it falls on you"; and similar supersititions amusingly presented will provoke mirth among the exhibit-viewers.

All manner of carnival attractions should be set up outside. Spaces about eight-by-ten feet should be allotted (rented) to local merchants who would like to show their wares, and to salesmen and demonstrators who would appreciate the same opportunity. Among these commercial booths, set up non-competitive booths of your own to sell such delicacies as hot dogs, cake, soft drinks, ice cream, hamburgers, candy, popcorn and peanuts.

A "Jenuine Jinx," fantastically garbed, should be on hand to mingle with the crowd. His part is to slip up to individuals and whisper to them a piece of ill luck that is about to occur to them. Close at his heels, however, should follow Lady Luck, a pretty girl well-equipped with a stock of gay balloons, which she guarantees will ward off the predicted disaster if the customer will cross her palm with silver. To the string of each balloon is attached a capsule containing a prediction of good fortune.

A "jinxy" version of the time-honored grab bag should be provided. On payment of the required fee, the customer should be instructed to draw from the attendant's hand one of two sticks. These will be of equal length, but one will be whole and the other will be partly broken. The grabs, which have been placed in two containers according to their value, will be at hand. If the customer "gets a break" (the broken stick), he is allowed to draw from the more valuable grabs; if he doesn't get a break (the whole stick), then he must be content with the choice he makes from the lesser packages.

For entertainment, a short, clever show can be produced several times during the evening with good profits. Perhaps a local magician can be persuaded to display his tricks. The high school band or a group of old-time fiddlers could provide the music.

A contest is always fun. For a small sum let entrants write in fifty words or less the story of their unluckiest experience. Read these as part of the entertainment and

AN OLD HOUSE ON A HILL

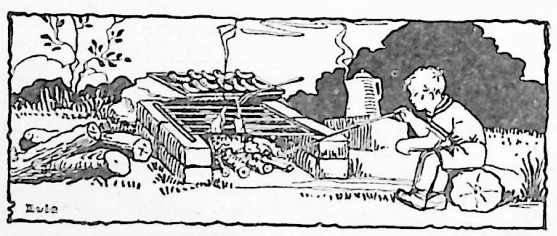
AN *old and quiet house set down*
A windy field or two from town,
Blue blinds all shining in the sun,
A porch where rambler-roses run,
Old friends who from the village walk
On Sunday afternoons to talk
Of the new shop, the guests in town,
The wind that blew the apples down —

WHEN *I am old, and steps are slow,*
Just one thing grant me, God: to know
The sweet content and peace that fill
An old house set upon a hill.

— Evelyn Lewis Mills

award the prize to the contribution which provokes the most sympathy or the most mirth. A big chocolate cake makes a good prize.

HOT DOG! You may know them variously as frankfurters, red hots, or weiners — it doesn't matter. What matters is whether you have ever eaten them cooked over an open fire right in your own back yard at a family picnic supper in early fall. One mother we know does this very thing to simplify supper-getting after a busy day, or to entertain her children's friends. With eight common



bricks and a sizable rock to back it up, (lacking the rock add six more bricks to make a back) she constructed a three-sided oven, placing over it a discarded stove grate (a shelf borrowed from the gas stove would do as well), to rest on the brick sides, and against the back. When the fire built beneath the grate has burned to a bed of red-hot coals, a ten-cent cooky sheet is placed on the grate and slices of bacon and a piece of butter laid on the pan to grease it. When the bacon is crisp, it is removed and a dozen or more frankfurters laid on the pan and roasted, turned with a long-handled fork when they are done on one side. They will not be half-cooked, nor burnt and smoky, but deliciously pan-broiled and ready to be slipped into split rolls. Hamburgers may be cooked in the same way for those who prefer them.

Even the children may drink camp-style coffee, if it is diluted with cold water to regulate temperature and strength. Make this delectable drink in an open saucepan, allowing one tablespoon of coffee for each cup and one for the pot. Bring the required amount of water to a boil, add the coffee, count to twenty-five and remove from the fire (if you don't, it will boil over anyway). Let it stand five minutes to settle, and strain into a coffee pot for easy serving.

Fresh fruit, molasses cookies and toasted marshmallows make this a complete picnic. Service will be simplified if a handy table holds cream and sugar, mustard, rolls and the essential paper plates, cups and spoons. Self-service is the rule, except that the cook places a frankfurt between roll-halves as these are presented to her, and afterwards pours the coffee.

A FESTIVAL OF DINNERS — Here's a novel way to stage a fall flower show, and it is just as adaptable for a large group entertaining under circumstances where financial profit is important because real dinners

can be served under similar conditions. The festival we heard about was not the money-making sort, but purely an exhibition affair, held in a large auditorium where booths were allotted to each participating group, separated from each other by lattices thickly covered with autumn leaves and vines. Each group set up its own dinner table and decorated its booth to harmonize. There was much thoughtful care given to all preparations for a substantial prize was awarded to the most original and most attractive booth at the close of the exhibit.

The local Garden Club set its table on a green lawn (grass clippings donated by members), for a company dinner. Shrubbery made an attractive background, with trees and lanterns to complete the picture.

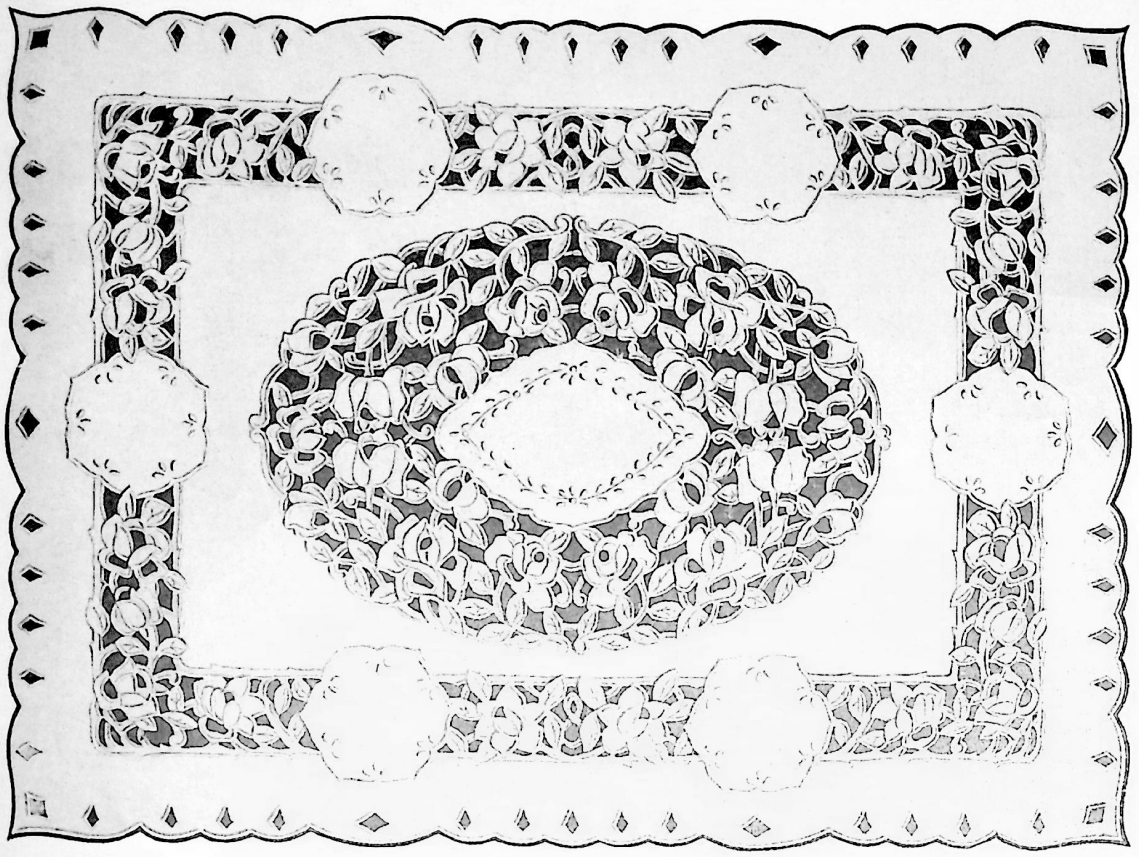
Another group featured a picnic dinner, with shrubbery, trees, moss and fallen leaves for atmosphere, and even several chipped, moss-covered logs for realism. Folding tables, chairs, modern equipped lunch-kits and picnic accessories were the "properties."

A Thanksgiving table in the modern manner, and another of the oldfashioned sort set with old linen, silver, crockery and glass occupied still another booth.

Of course there were plenty of fall flowers used wherever possible.

When this festival of dinners becomes a commercial affair, such additional tables as a Hallowe'en party, a Christmas dinner, an old inn, a gipsy campfire with its boiling pot of stew, a modern bridge luncheon are all possibilities. Be sure each booth has its host or hostess in appropriate costume, that service leaves nothing to be desired, that food is plentiful and good, and success will fairly stalk your Festival of Dinners.

American Beauty Rose Design Dining-Room Linens
On Needlecraft's best quality creamy tint linen

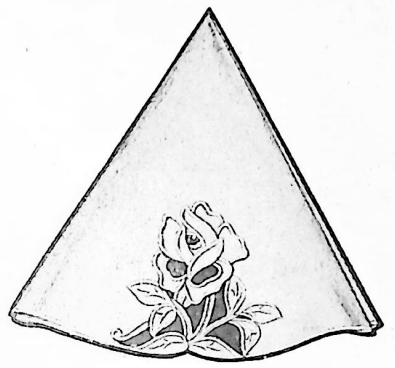


The American Beauty Rose Design is a new one designed especially for snowy white cutwork embroidery on creamy tint linen at our request by one of the best designers of cutwork in America. This lovely pattern is perhaps his masterpiece.

No. 927N. Tablecloth

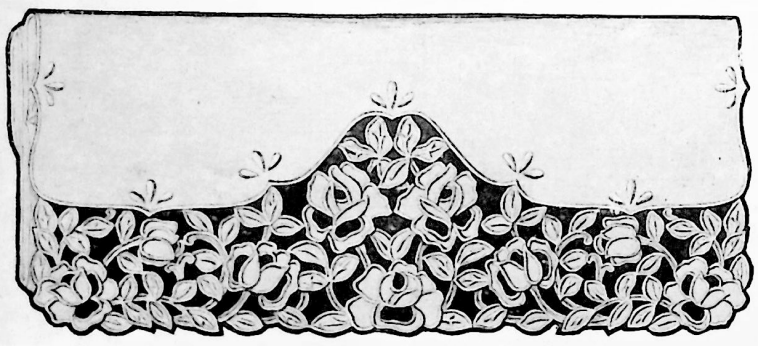
Design stamped on 54-by-72-inch Cream Linen, $3.50. Design stamped on 72-by-72-inch Cream Linen, $4.50. Design stamped on 72-by-90-inch Cream Linen, $5.50. Floss to embroider, $2.40.

Priced low for your benefit — we cannot guarantee these prices for more than 30 days.



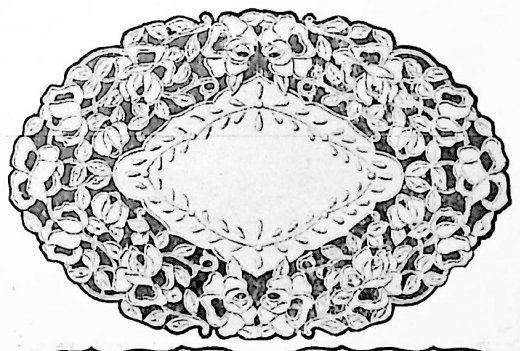
No. 928N. Napkin

Design stamped on 18-by-18-inch Cream Linen, for either round or square napkin, 30 cents. (*State whether round or square napkin is wanted.*) Floss to embroider, 12 cents.



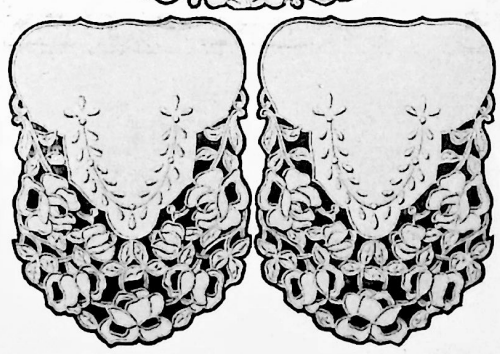
No. 929N. Scarf

Design stamped on 18-by-36-inch Cream Linen, 60 cents. Design stamped on 18-by-45-inch Cream Linen, 70 cents. Design stamped on 18-by-54-inch Cream, Linen 85 cents. Floss to embroider, 60 cents.



No. 932N. Buffet-Set

(*or Chair-Set*) (Right.) Design stamped on Cream Linen for one 11-by-17-inch and two 8-by-11-inch pieces, 45 cents. Floss to embroider, 60 cents.



No. 930N. Tray-Cloth

(*Not illustrated.*) Design stamped on 12-by-18-inch Cream Linen, 25 cents. Floss to embroider, 24 cents.

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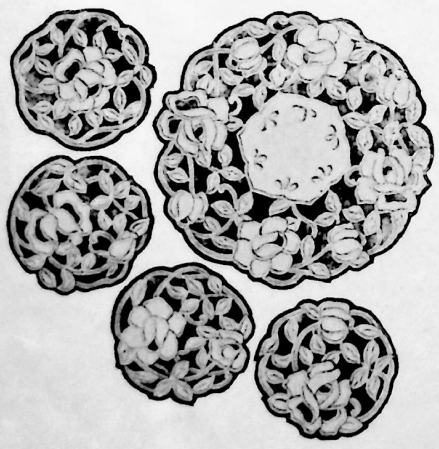
Patterns are Best

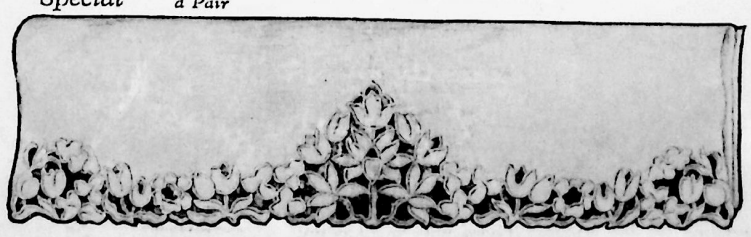


No. 931N. Water Set

Design stamped on Cream Linen for one 8-inch and four 5-inch doilies, 30 cents Floss to embroider, 48 cents.

order your materials today before prices advance.

New Pillow Slip Special 68¢ *a Pair*



No. 933N. Three Flowers Design Pillow Slips

Design stamped on 42-inch firm quality bleached pillow tubing. Special price per pair, 68 cents. Floss to embroider, 48 cents.

Send all orders to NEEDLECRAFT MAGAZINE, Augusta, Maine

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